Kriti

TEXTBOOK OF ARTS

FOR GRADE 7

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FOREWORD

The National Education Policy (NEP) 2020 envisages an education system that is rooted in Indian ethos, and its civilisational accomplishments in all domains of human endeavour and knowledge while simultaneously preparing the students to constructively engage with the prospects, and challenges of the 21st century. The basis for this aspirational vision has been well laid out by the National Curriculum Framework for School Education (NCF-SE) 2023 across curricular areas at all stages. Having nurtured the students' inherent abilities (touching upon all the five planes of human existence, the *panchkoshas*), in the Foundational and the Preparatory Stages has paved the way for the progression of their learning, further at the Middle Stage. Thus, the Middle Stage acts as a bridge between the Preparatory and the Secondary Stages, spanning three years from Grade 6 to Grade 8.

At the Middle Stage, the NCF-SE 2023 aims to equip students with the skills that are needed to grow, as they advance in their lives. It endeavours to enhance their analytical, descriptive and narrative capabilities, and to prepare them for the challenges and opportunities that await them. A diverse curriculum, covering nine subjects, namely three languages—out of which at least two languages native to India, Science, Mathematics, Social Science, Arts Education, Physical Education, Yoga and Well-being, and Vocational Education will promote their holistic development.

Such a transformative learning culture requires certain essential conditions. One of them is to have appropriate and interactive textbooks in different curricular areas, which will play a central role in mediating between content and pedagogy—arole that will strike a judicious balance between direct instruction, and opportunities for exploration and inquiry. Among the other conditions—classroom arrangement, technology integration and teacher preparation are crucial to establish conceptual connections both within, and across curricular areas. The National Council of Educational Research and Training (NCERT), on its part, is committed for providing students with such high-quality textbooks. The various Curricular Area Groups (CAGs), which have been constituted for this purpose, comprising notable subject-experts, pedagogues, artists and practising teachers as their members, have made all possible efforts to develop such textbooks. *Kriti*, the textbook of Arts for Grade 6 is one of these.

The contents of *Kriti* encompass the art forms of Visual Arts, Dance, Theatre and Music. This textbook is for the learners to explore their creativity as well as express and explore themselves. *Kriti* has infused in its—visuals and other components, the rich Indian Knowledge Systems, India's artistic and cultural heritage, values—all deeply rooted in Bharat. Inclusivity of all genders and students with special abilities is inherent to arts giving equal opportunity to all students. Making

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optimum use of the technology integration, QR codes have been embedded throughout, as additional learning resources.

For all practical purposes, *Kriti* has, to my mind, succeeded in its curricular goals—to foster natural curiosity among students through a proper selection of theme and content, and develop among them the core competencies at this stage as envisaged in the NCF-SE 2023 for creativity, exploration and experiences of different art forms. The sections and chapters are intelligently designed to accommodate all students in various activities, bringing out their creativity and expression. Each activity suggested here will take the students to a journey to discover more such learning resources, be it their natural surroundings, day-to-day chores or human interventions. Besides, the role of parents and teachers will also be invaluable in guiding, and encouraging students to do so. With this, I express my gratitude to all those who have been involved in the development of this textbook and hope that it will meet the expectations of all stakeholders.

At the same time, I also invite suggestions and feedback from all its users for further improvement in the coming years.

Dinesh Prasad Saklani
Director
National Council of Educational
Research and Training

New Delhi
April 2025

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ABOUT THE BOOK

Kriti, the textbook of Arts for Grade 7 is an effort to deepen your understanding of the diverse art forms of India. This initiative will broaden your perspective, and foster an appreciation for the countless expressions of creativity and culture, spread across different regions in art forms like Music, Dance, Theatre and Visual Arts. Having explored and practiced various art forms since Grade 3 you are now aware that you are surrounded by a vibrant artistic world in your country. Every expression is unique, born from an idea or theme inspired by everyday happenings. These themes capture the essence of nature's beauty, the diverse tasks of people, human emotions like love, tolerance, empathy, conflict and innovation, as well as problem solving elements that shape the fabric of human life. Each expression reflects deep thoughts, layered analysis and independent engagement, making it a distinctive manifestation of individual cognitive understanding and creativity.

The art forms practised in India express the daily happenings of respective communities who form the society, reflects on the *gharana* or *parampara* of traditions passed down from one generation to the other in communities, which when documented is a great story of historical evolution and contemporary practices. Taking a few examples in Music the *jaatis* and *gramas* evolved to *ragas*, *geetis*, *dhruvapada*, *khyal*, *thumri*, etc. In the historical evolution of dance the *nritta*, *nritya* and *natya* evolved to classical dances and folk dances. Similarly *warli*, *madhubani*, *aipan*, etc., in visual art or *togalu gombeyaata*, *jaatra*, *yakshagana* in theatre reveals the wondrous expressions that collectively lead to the creation of something truly aesthetic, which builds the canvas of the society frame by frame. The *Navarasas*—the nine fundamental human emotions—serve as powerful channels to convey countless thoughts in an artistic and profoundly aesthetic manner.

The Indian knowledge system is embedded with gems from the artistic world. The underlying idea behind the publication of textbooks in Arts is to rejuvenate stakeholders in education, helping them understand the existing knowledge base in different areas of art. It further aims towards perspectives to make the Indian Arts valuable to the ever emerging trends in the world through creativity, innovation and continuous progress or evolution. It is always valuable to connect past values, traditions, and artistic endeavours with the present, paving the way for continuous evolution and growth toward the future. Appreciation of whatever is existing complements the skill development and contributes to building proficiency.

The present textbook has been designed in alignment with the recommendations of the National Education Policy (NEP) 2020, and according to the curricular goals, competencies and learning outcomes laid out in the National Curriculum Framework for School Education (NCF-SE) 2023 for Arts Education. The book covers multifaceted areas in Visual Arts, Music, Dance, Theatre. The basic elements that shapes the art forms and gives it the definite base have been discussed in accordance with your

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age-appropriate needs and engaging activities for easy and enjoyable comprehension. The content in the textbook will help you to understand the close connection between outstanding expression of artists, their accomplishments and the events of everyday life, as well as the world we live in. This will definitely inspire you to explore different techniques and styles, and even create your own. Each of the activity has been designed to give a unique experience for you. The beauty of art is that the underlying emotion has a lot of similarities in varied forms of art. So, it can connect to people of varied interests and tastes yet each one can find their unique connection to the arts. Apart from the exercises, activities and information given in this book, there are examples of many practical and creative ideas, that can be accessed by scanning the QR codes.

Kriti, has four sections—

- for Theatre
- for Music
- for Dance and Movement
- for Visual Arts

Here's how the textbook wishes to approach different concepts.

THEATRE

Theatre for the energetic students of Grade 7 brings in equal amounts of fun along with interesting learning of facts and self exploration. From going into the depths of understanding emotions to exploring new art forms like pantomime, they have a whole new world ahead of them. But each chapter is planned in a way where they not only learn a theatre-related element, but also acquire a new skill that enables them to handle the challenging situations that life throws at them.

- In the first chapter, they learn empathy and acceptance of others' feelings.
- The second chapter introduces them to a unique art of Mime! This helps in building non-verbal communication enabling better public interactions.
- The third chapter builds management and organisational skills through the knowledge of backstage work.
- The fourth chapter introduces them to the art of storytelling and its rich history in India.

MUSIC

The notes S R G M P D N has unimaginable creative avenues. The patterns which are woven through the ascending and descending notes give us music, in all forms and genres. In Grade 6, different forms and their styles of presentation in different contexts, connecting people to nature, human emotions, iconic artists, impact of musical instruments and voices, the systems of *raga* and *tala,* etc., formed the basis of understanding music, a unique intangible art form. Holistically the content in Grade 6 tried to help you explore the intricate nuances of nada or sound. The Grade 7 textbook takes you on another interesting and erudite journey in music. It lays emphasis on analysis of compositions to comprehend impact of male and female voices, the layers found in different formats of music, tempo, mood, importance of solo and group presentations, synergy between

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multiple musicians where harmony, rhythm, and dynamics take on a richer, more complex form; music and emotions through examples of different genres of music like *shabad*, musical narratives or storytelling, classical music and folk music, reforms and messages in society through, role of woman, role of inclusivity, presentation methods and skills, etc. Nuances of both Hindustani and Carnatic Music that includes *ragas*, their elements, compositions, different *talas* and the historical development. In essence, music is much more than just a sequence of notes. It is a form of expression that touches the soul, telling stories, evoking emotions, and connecting to other art forms, a rich tapestry of cultural and emotional expression.

DANCE AND MOVEMENT

This section and the Grade 7 will be focussing on—

- Movements of various parts of the body in continuation of what they have done in Grade 6.
- Learning about the interrelationship of the arts, especially looking at sculpture and geometrical shapes.
- Learning some basic units of dance with steps, jumps and pirouettes becoming comfortable with their body.
- Comfort level in emotional expressions and connecting them with nature.
- Creativity with dance movements and hand gestures, and contemporary thought process in dance and movement. Discussion on how these dances convey stories, emotions, and spiritual themes.
- Gender sensitisation with role-playing regardless of gender.
- Explore the diversity of Indian dance forms, such as Bharatanatyam, Kathak, Odissi, and regional folk dances and research about notable dance personalities.
- Importance of team effort and collaborations, and holistic development through dance and movement.
- Observation of dance gestures (*mudras*) and creating short dance sequences.

VISUAL ARTS

In Grade 6, your attention was focussed on observing nature, people, different types of daily use objects, art traditions and techniques with their multidimensional aspects. Through line, shape, form, colour, value, texture and space, you will have the scope to express in multifarious ways. Similarly, in Grade 7 to understand the concepts better, you will be introduce to a wide range of visual arts' practices that include drawing, painting, design and heritage crafts interspersed with art history. A tiny grass, leaf, stone, cloth, historical monument, utensils in the kitchen, the room where you live or your classroom has so much variety in terms of shape, surface, colour, dimensions, etc. You simply find all these observations and understanding, exotic through gradual discovery. Your expression through sketches, colour, clay, paper folding, etc., makes your engagement interesting, sharpens your mind, and gives you better skills and ideas to express non-verbally culminating to inner joy, and fulfilment in your experience. The chapters also reveal fascinating connections that integrate the visual arts

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with theatre, music, dance, science, mathematics, history and various other disciplines. The insights and skills gained through the Visual Arts would help every student communicate their feelings, and ideas in uniquely creative and powerful ways in all aspects of their education, and life.

Still life of objects depicted as icons and symbols, study of colour through the colour wheel, and exercises for colour mixing and matching, theme of portraiture to pay attention to basic ratios and proportions of the human head along with depiction of facial expressions, relief sculpture as examples of art history, exploration of local arts and traditions through textiles and embroidery from different regions and the art of calligraphy, which explore letters, scripts and written words in artistic ways are the different themes in this textbook. This journey in visual arts will not only enhance your creativity but also provides a unique way to express yourself beyond words.

INTEGRATION OF ALL ART FORMS WITH OTHER DISCIPLINES

- **CULTURAL AWARENESS:** Students learn to value the artistic traditions that form the backbone of India's cultural identity.
- **CREATIVITY AND EXPRESSION:** Opportunities to experiment with art forms, and encourage individual expression and creativity.
- **INTERDISCIPLINARY LEARNING:** Links with history, geography, and literature deepen their understanding of the arts in a broader context.
- **CONNECTION TO HERITAGE:** By studying these art forms, students feel a sense of pride and connection to their cultural roots.
- This approach ensures that *Kriti* not only educates but also inspires students to engage with and celebrate the incredible artistic legacy of India. It will be interesting to see how activities in each art form integrate with other disciplines like Science, Mathematics, Language, and Social Science, offering a holistic approach to education. Enjoy exploring the diverse facets of art in Grade 7.

Sharbari Banerjee
Member–CAG Arts, Academic Coordinator, Musicologist
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National Council of Educational Research and Training

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Constitution of India

Part IV A (Article 51 A)

Fundamental Duties

It shall be the duty of every citizen of India —

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;

*(k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be, ward between the age of six and fourteen years.

Note: The Article 51A containing Fundamental Duties was inserted by the Constitution (42nd Amendment) Act, 1976 (with effect from 3 January 1977).

*(k) was inserted by the Constitution (86th Amendment) Act, 2002 (with effect from 1 April 2010).

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TIME ALLOCATION AND ASSESSMENTS

The Arts textbook contains four sections, each dealing with a separate art form. It is important to plan the timetable in a way that distributes the learning of all art forms equally across the year.

As per the NCF-SE 2023, the time allocated for Arts for the entire academic year is — 100 hours (or 150 periods of 40 minutes each). This book has been written keeping in mind this time allocation.

It is preferable to have all four art forms distributed across the week as the progress of all sections would happen simultaneously. It is better to avoid a system where one art form is taken up after the full completion of the other.

Under the Illustrative Timetable of the NCF-SE, Arts has been allocated 4 periods during the week and 1 period on Saturday. The document also suggests the use of block periods, where two periods (40 minutes) are combined to make enough time for activity-based classes. This would give a continuous stretch of time (80 minutes, i.e., 1 hr 20 minutes). Based on these options the four art forms could be allocated the four periods on weekdays, and Saturday could be used for activities that are interdisciplinary or for taking children on art-based field trips, like concerts, performances or art galleries.

TIME DISTRIBUTION AS PER THE NATIONAL CURRICULUM FRAMEWORK

Art Form	Visual Arts	Music	Dance	Theatre	Multidisciplinary / Experiential Work
Time in hours	20	20	20	20	20
No. of 40 minutes periods	30	30	30	30	30

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TIME TABLE

TIMETABLE FOR SEPARATE PERIODS DURING THE WEEK — 40 MINUTES PERIODS

Mon	Tue	Wed	Thu	Fri	Sat
	Arts Education (Music)		Arts Education (Visual Art)		Arts Education (Practice Field Trips)
Arts Education (Theatre)					
		Arts Education (Dance)			

TIMETABLE FOR BLOCK PERIODS — 80 MINUTES PERIODS

Week	Mon	Tue	Wed	Thu	Fri	Sat
Week 1		Arts Education (Music) 2 periods combined 80 minutes		Arts Education (Visual Art) 2 periods combined 80 minutes		Arts Education (Practice/ Field Trips)
Week 2		Arts Education (Theatre) 2 periods combined 80 minutes		Arts Education (Dance) 2 periods combined 80 minutes		Arts Education (Practice/Field Trips)

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While the first plan with 40 periods will have classes for all four art forms every week, the second plan will have only two art forms per week. Every individual art form would have classes every alternative week.It is important to have all art forms progressing simultaneously as it would enable the children to understand the inter-connections between the art forms in order to get a holistic understanding.

ASSESSMENT

Assessments in Arts play a crucial role in understanding and nurturing students' creative abilities and artistic growth. Unlike other subjects, Arts assessments focus on evaluating a wide range of skills, including creativity, critical thinking, technical proficiency and expressive capabilities. These assessments are designed not only to measure progress and mastery but also to encourage exploration, self-expression, and a deeper appreciation for the arts.

METHODS OF ASSESSMENTS

As the assessment processes are primarily skill-based, it is not dependent on the 'correct or wrong answer' given by the students. It is, therefore, important not to structure 'tests' with question papers and written answers. This would entirely defeat the purpose of the approach used in the Arts curriculum. A variety of assessment methods such as portfolios, performance reviews, project-based evaluations and reflective self-assessments, can give insights into each student's unique artistic journey.

FORMATIVE AND SUMMATIVE ASSESSMENTS

- Formative assessment is based on observations in every class and the performance of the child in each activity. Rubrics provided at the end of each chapter help in structuring the scores/grades through the year.
- Summative assessment is to have a separate day allotted for assessment. Activities conducted in class during the year and its variations can be used to assess the understanding, and ability of the student in the skills and competencies. Examples are given at the end of each section to enable better planning. Whatever is suggested spontaneous creation by students is the merit to be rewarded.

GRADES AND SCORES

Since, the arts is about creativity, visualisation, expression and imagination, it cannot have correct or wrong answers. Scoring here, is, therefore, based on parameters of the level of skill acquired and the competencies acquired by the child. The

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teacher is to be completely familiar with the competencies and learning outcomes for each activity in order to have a fair assessment through scores.

A 5-point scale is suggested for marking in every criterion. This would enable teachers, parents and students to get clarity on how the child is progressing. The table below can be used as a reference to mark the 5-point scale in the rubrics that are provided after each chapter.

It is important to combine both quantitative assessment (scores or grades based on rubrics) and qualitative assessment (teacher's observations on the child's behaviour, interest, progress and other aspects that may not be mentioned in the rubrics).

Learning Level of Student	Numerical Scale	Grades
Beginning	1	E
Developing	2	D
Promising	3	C
Proficient	4	B
Excellent	5	A

Assessment criteria is based on Curricular Goals (CG) and Competencies (C) from the National Curriculum Framework '23

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THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1]**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2][unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

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1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

WELCOME TO YOUR ARTS ADVENTURE!

Dear Young Artists,

Are you ready for an exciting journey through the world of arts—where colours, rhythms, stories, and movements come together to create magic! This book is not just about learning but about exploring, experimenting, and expressing yourself through Theatre, Music, Dance and Visual Arts, all rooted in the rich traditions of the Indian Knowledge System.

Create. Express. Inspire!

Through this book, you'll see how all these art forms are interconnected—by an interesting concept of ancient architecture. After reading this book, you will never see the ancient buildings in the same way! With new perspectives and new ideas, are you ready to think, create, and bring your ideas to life? Let's begin this exciting adventure together!

Dance will take you on a journey through diverse dance forms. You'll learn about *hastas* and *mudras,* explore the richness of movement, and even try your hand at choreographing your own dance pieces!

In Theatre, you'll step into different characters, discover the power of mime, master backstage skills, and dive into the magic of folk storytelling. More than just performing, theatre will help you understand and build your emotional intelligence.

Music will introduce you to the beauty of Hindustani and Carnatic compositions, while you explore beats, rhythm, and creative expression through practical activities. You will experience how music connects us to our culture and emotions.

Visual Art will open up a world of colours, calligraphy, textiles, and sculpture. You'll learn how artists use these elements to tell stories, preserve traditions, and create something truly unique!

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THEATRE

**உளளது நிகழும் குறிப்புக் கணிப்பு க்கு ஏற்பட
உடம்பில் நிகழும் வேறுபாடு.**

*Ulladu nigazhum kurippu kanippukku erpada
udambil nigazum verupaadu.*

When an actor expresses emotions of a character, it evokes equivalent changes within the actor's body and mind.

— Arangetram Kaathai,
Tamil Epic Silappadikaram by Ilango Adigal
(Sangam Literature)

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NOTE TO THE TEACHERS

Dear Theatre Teacher,

As we work together to build the spirit of theatre in children—with creativity, fun and joy on the one hand, and hard work, rigour and discipline on the other—here is a note that intends to share the vision of this textbook with you.

The theatre section for Grade 7 has been written to take the children to the next level of understanding from Grade 6. It blends numerous activities, along with the theoretical knowledge of the concepts introduced. While they get foundational knowledge and the historical understanding in the text, the activities included in it enhances their confidence and skills. Here are some requirements to ensure theatre classes are fruitful and enjoyable.

FREE SPACE TO WORK

The primary requirement of the children is to move around freely as they do their activities. It is, therefore, important to have a free space where children explore the possibilities and try various activities without hinderance.

CONNECT TO REAL WORLD APPLICATIONS

The content in this book aims to make learning relevant to their everyday lives. From building empathy and acceptance through emotions, to enhancing discipline, planning and management skills through backstage activities — theatre can have a role to play in everyone's lives. As a teacher, if such references are brought up in classroom discussions, it would make the lessons much more fruitful.

ASSESSMENT

This is a crucial part of the entire process of studying theatre in school as a mainstream subject. Though it is important to have marks or grades like every subject, it is essential to keep the spirit of theatre intact and not reduce it to a mere pen-paper exam with a question paper. The final outcome or presentation is not the only benchmark. The efforts, thoughts and processes behind it also need to be considered along with this—

- Knowledge application
- Effort and participation
- Creativity and presentation
- Team work and collaboration

Read the section on time allocation and assessments at the beginning of the book for better

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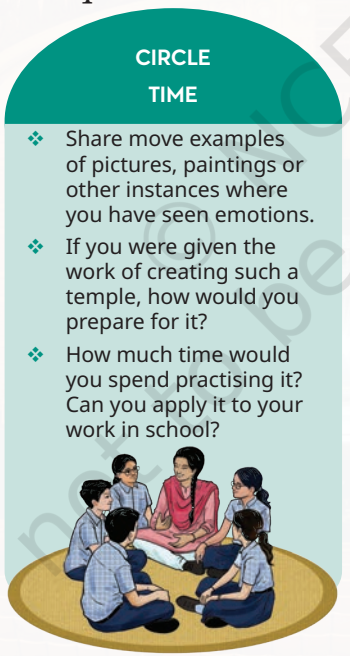
clarity. Assessment for theatre has been planned in different levels as mentioned below.

FORMATIVE ASSESSMENT

This is to be done in class after completing the activities and chapters at two levels:

- **Circle Time**—A process followed after every class and every activity. The teacher sits with the students in an informal setting (to get honest responses from children) to ask questions about what they did. They share their thoughts and experiences, based on which the teacher makes notes about each child. Some questions are given in the textbook. The teacher can explore more questions based on the response of class.



- **Brain Booster**—Practical activities have been provided for the children to try what they have learnt in the chapter. The outcome of these could be used to assess the children and fill in the rubrics provided. Outcome of each activity is not about how 'good' or 'bad' the final product is, rather, about whether the process has been understood well and the skills are well-developed.

- **Rubrics**—Upon the completion of each chapter, a rubric has been given with the desired learning outcomes that the teacher can mark. The children are also asked to give grades to themselves, based on their perception of their performance in that chapter. This self analysis can also act as feedback for the teacher.

SUMMATIVE ASSESSMENT

This will be an activity based test conducted at the end of the year. The activities need to be a combination of the lessons learnt during the year. The assessment is conducted at individual and group level to assess different skills and competencies. A sample set of activities has been given at the end of the section.

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1 UNDERSTANDING EMOTIONS

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Emotions have always played a very important role in our lives. Since time immemorial, we have tried to understand the depth of what, why and how emotions exist in our lives.

As this Sanskrit line from Bharata's *Natyashastra* says—

एवं रसाश्च भावाश्च नाटके स्मृताः।
य एवमेतान् जानाति स गच्छेत्मा सिद्धिमुत्तामाम् ।। 125 ।।

Evam Rasāśca Bhāvāśca Nāṭake Smṛtāḥ
Ya Evametān Jānāti Sa Gacchet Siddhimuttamām

—Natyashastra, Bharata Muni (Ch. VII)

In the performance of a play, feelings, sentiments, mood, thoughts and state of mind need to be created. Only when one knows this well, the play will attain success.

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YOU WILL LEARN

- Emotions in different intensities.
- *Lokadharmi* and *Natyadharmi*—realistic and stylised.
- Representation in ancient architecture.

It implies emotions are the most important thing to connect not just for the audience, but people in general. It is, therefore, crucial to understand how emotions work in order to make the right connections and live a positive life. Let us do a quick recap of what we have learnt so far.

In the previous year, we discussed about the concept of—

Understanding Emotions

- *Bhava*—The inherent attitude and state of mind of the individual.
- *Rasa*—The feeling that is felt in a situation as a result of the *bhava* within.
- Experiencing two or more emotions in a situation.
- Your feelings being different from your friends, in the same situation.

Expressing Emotions

- *Navarasa*—Indian view on emotions.
- Tragedy-Comedy—Greek view on emotions.
- Game of Hot Seat—Combines storytelling and emotional expression.
- Mask-making—Emoting through masks.

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Based on the concepts we already discussed, we shall now go deeper into understanding and expressing emotions. As we have already learnt, Bharata Muni researched and analysed to conclude that there are eight predominant emotional experiences, and the ninth was added later making it the *Navarasa*. With our own little research and understanding, we can add to this knowledge. Sounds exciting?

To start with, let us pick one *Rasa*.

Now, list (or draw) different levels of that *Rasa* (emotion)

1. ----------

2. ----------

3. ----------

Here is an example to demonstrate this—

RASA—*ROUDRA* (ANGER)

DIFFERENT LEVELS

Mild Anger **Very Angry** **Rage**

Here we are looking at different levels of **intensity** of each emotion. To understand this better, let us play a game that will let you think about each emotion, as you have fun with your friends.

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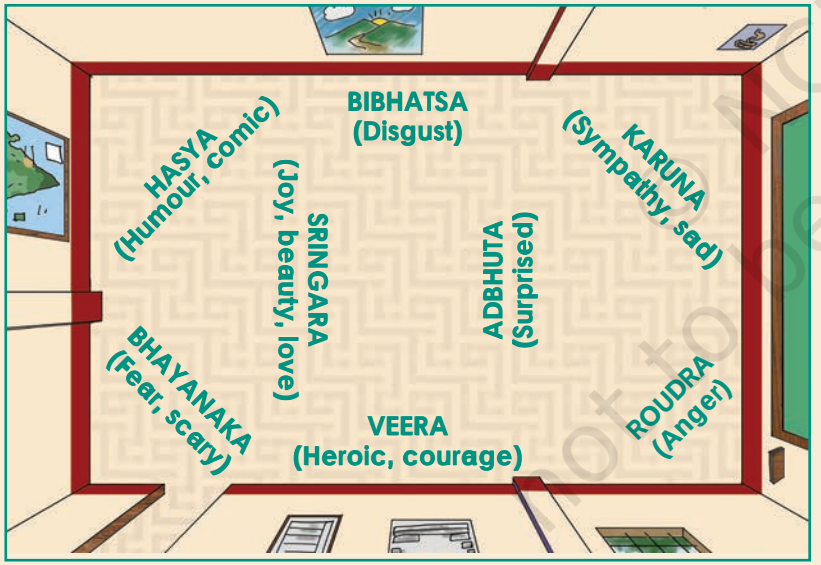
ACTIVITY 1.1: EMOTIONAL CORNERS

Every corner of the room is assigned different emotions and anyone who stands in that corner has to express that emotion—in speech, facial expression and body language. Placards or posters are placed at different places to identify emotions. It starts with all children standing at the centre of the room. Play a trial round to understand better.

TRIAL ROUND

The placards are placed in the room as shown. Children shall stand in the centre, ready to start.



INSTRUCTIONS

Each of you take turns to go to an emotion of your choice, say one or two lines that depict the feeling and act it out as well.

EXAMPLE

One child chooses ***veera.*** Stands in its place. Depicts it in voice, expression and action. The next child chooses a different emotion, stands in its place, depicts it in voice, expression and action, and so on.

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Now we come to the actual part!

Since, we are all familiar with the various emotions, let us start working on specific details of each emotion. Just like the example given on page 6—where anger has been shown in three levels—pick another emotion, discuss in class about its various levels and make placards accordingly. You can even add a fourth level if you can identify it. Here is another example—

EMOTION: HAPPINESS

LEVELS

1. Immediate gratification (you get to eat your favourite ice cream).
2. Personal achievement (you won a prize in a difficult competition).
3. Help and connection (you help your friend with notes as he was ill).
4. Ultimate good (you donate books and clothes to a nearby orphanage).

Now, with new names to the corners, everyone can stand in the centre and play the game using speech, action and expression. Repeat the same for each emotion.

You can try doing it without voice. It will help in focusing on expression and body language. You can skip action to focus only on voice and expression. All variations with all emotions can be explored in class.

Note to the Teacher: It is important to have a discussion among the children regarding the levels of each emotion. The children have to think and arrive at different levels each time. It may not be the same for every batch or class. Each group of children can arrive at different names and levels. There is no correct or wrong answer here.

The teacher is advised not to give the names of variable intensities to children, but only help and support them in arriving at the final names of levels.

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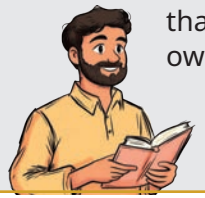
ADVANCED

Now that you all have mastered the names and varying intensities of each emotion, let's try putting it in the form of a story. Now, the corners will only have names of levels. It could be the level of any emotion depending on the situation of the story.

Example*:* Once upon a time there was a queen who ruled over a huge province in India. She fought many battles and protected her people bravely (calls out *Veera rasa*, L3. The rest of the children go to L3 and emote it). One day, two children came to her and said they can defeat her easily (calls out — *Adbhuta rasa*, L2. The children go to L2 and emote it). She laughs and agrees to the challenge (*Hasya rasa*, L1).

And so, it goes on. Everyone can take turns in narrating stories. They can either be given time to prepare or have them say it spontaneously. They can also narrate popular stories of the *Panchatantra* or *Puranas*.

Note to the Teacher: It is highly beneficial to ask each child to write the three or four levels of emotion as they perceive. Each child would have their own experience that would determine this. It is important to have every child think on their own (for better self-awareness) and actively participate in the group (for peer validation). Emphasising the importance of voice and volume to convey emotions will help in better communication, and enable children with visual impairment to connect better.



CIRCLE TIME

1. How many new additions did you make to Bharata Muni's list of emotions?
2. Do you think you can have more than three or four levels of intensity?
3. What are those emotions?
4. Do you actually feel or experience the emotion and its intensities as you express them? Or is it just external?

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EXPLORING EXPRESSION STYLES

As you played the game of Emotional Corners, did you notice how each one of you had a different way of showing the emotion? Though the situation and feeling was the same, why is it that some people close their eyes when they are scared and others open their eyes wide in the same fear?

List a few other examples where you think the same emotion was shown in very different ways in the table in the next column.

Add more lines if you need to write about more emotions or styles. But it is important to observe others intently, before doing this exercise. You can also include actions (body language) and sound (voice) under styles.

EMOTION	STYLE 1	STYLE 2
FEAR (*Bhayanaka*)	CLOSE EYES TIGHTLY	OPEN EYES WIDE
ANGER (*Roudra*)		

What are these styles of expression? Is acting and performance also categorised into different styles? What is it based on? Read on, to get all your answers.

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STYLES OF ACTING

Acting has been explored by many experts and artists, across the world for many centuries. The style of performance usually depends on their local culture. But there are few styles that go beyond this and are universally followed, even to this day. Some of the ancient cultures that created their own styles are mentioned on the right.

In the pictures on the right, do you see the variety in the styles of presentation? Each one looks completely different from the other. You see variety in costume, properties, music, dialogues and even the kind of stories they tell. With so much variety, how do we find styles that can be applied universally, no matter where it is performed? This is achieved by creating styles that are more natural and closer to real life. Brecht style and method acting are some examples.

Now, look at the these pictures and try to identify the country or the culture. It is difficult, right? It could be any part of the world, but mostly set in the present context. So, these styles are very different when compared to the previous set of culture-based style. These styles are based on techniques of acting and direction that can be applied to any script or story. You will learn in detail about these styles in the upcoming grades.

< Japan in South-East Asia

Some parts of India >

< Brecht style

Method Acting >

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As we have observed, there are two major styles of acting:

1. With elaborate costumes, make up and music, dramatic acting, bigger gestures and loud voices.
2. Costumes and make up that are close to everyday life, minimal music, actors in their normal behaviour.

Do we have names for these? Who gave them their names?

As we studied in Grade 6, more than 2500 years ago, Bharata Muni, a great sage from India studied, researched and analysed the performing arts and defined all these elements. Though it was written 2500 years ago we still use it today as it is still relevant!

The level of detail and expertise in his work *Natyashastra* is astonishing.

The two styles as defined by Bharata Muni are *Natya Dharmi* and *Loka Dharmi.*

NATYA DHARMI — bigger, exaggerated movement, over-the-top expressions, loud voice, elaborate bright costume and make up, lots of jewellery, and accessories

LOKA DHARMI — perform like in real life. Actions, expressions, costume are all natural and resemble reality. It appears like the situation is naturally happening on stage and not acting.

Identify Which of These is Natural (*Loka Dharmi*) and Which of These is Exaggerated (*Natya Dharmi*)

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Here is the actual stanza from the *Natyashastra* that talks about natural and stylised acting.

लोकधर्मी नाट्यधर्मी धर्मीति तु द्विविधाः स्मृतः ।
भारती सात्त्वती चैव कैशिक्यारभटी तथा ॥ 24 ॥

Lokadharmī Nātyadharmī Dharmīti Tu Dvividhāḥ Smṛitaḥ
Bhāratī Sāttvatī Chaiva Kaiśhikyārabhaṭī Tathā

— Natyashastra, Bharata Muni (Chapter VI)

Meaning: Practice of representation (*dharmi*) in a dramatic performance is twofold: *Lokadharmi* or realistic and *Natyadharmi* or theatrical.

ACTIVITY 1.2: PICK YOUR STYLE!

This activity is done in order to get familiar with the two styles of acting. Keep a few chits prepared with simple actions written on each one.

Example: Walking on the road with many potholes, taking a gift out of the bag, eating your favourite chocolate.

BASIC

A set of folded chits are kept on a table. Each child picks up one chit. Reads the action written on it. The child gets to choose if it wants to do the action in a natural style or stylised. All children get a chance to try realistic acting, stylised acting or both!

ADVANCED

Another set of chits is kept alongside this set of actions. It has 'realistic', 'stylised' and 'both' written in them. The children pick one chit each from the two bundles and follow what is written. They can try multiple times with different combinations each time.

CIRCLE TIME

- What are the differences observed in both styles of acting?
- Which method is more effective? Why?
- Share examples of where you have seen stylised acting (movies, TV, etc.).

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As we discuss the representation of stylised art forms, the first thing that comes to one's mind is the rich and beautiful sculptures and carvings we see on the walls of ancient buildings, including temples. Can you recall some of the artistic carvings that you have seen recently?

Name of the building ----------

Location ----------

Name one unique thing you remember about the art works

This brings us to the next part of exploring emotions.

ANCIENT ARCHITECTURE

The uniqueness of Indian culture is that — though such heritage sculptures are ancient, but they are still relevant and apply to everyday life.

Indian architecture, with its breathtaking sculptures, serves as a timeless gallery of human emotion, depicting the essence of *Navarasas* in stone. Every part of the country has these sculptures in different styles that also represent the dynasty and its history. Each building, temple and sculpture has a unique story to tell. The sculptures depicting emotions have stories that have more emotions hidden within them. Here are some of them.

A sculpture of a young boy — Saḷa, fighting a lion. What emotion does it evoke? Bravery and courage, *Veera rasa*.

This is from the Chennakeshava Temple, Belur, Karnataka. The Hoysḷa dynasty that ruled the place got the name from this — Hoy-Saḷa, meaning, kill the lion, Saḷa! (1006 – 1346 CE).

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A sculpture of *Dvarapalaka* (guardian of the entrance). The emotion it evokes — fear. Does it not look scary? This sculpture in *Bhayanaka rasa* is meant to scare off the negative forces.

You can see more such sculptures at the Brihadeeshwara temple, Tanjavur, Tamil Nadu. This was built by the Chola Dynasty (815 – 1280 CE).

DO YOU KNOW?

No binding agents such as cement or soil were used to keep the stones of the temple together. It does not even have the conventional foundation under the ground, like most modern buildings. Yet, not only is this temple one of the tallest of its kind, it has also stood strong against earthquakes and storms for over a 1000 years!

This is an interesting sculpture with three emotions in one. This is the *Trimurti* in the Elephanta Caves in Maharashtra. It has three faces of Shiva, each depicting a different emotion and a meaning — creation, sustenance and destruction. This was built during the Rashtrakuta Dynasty (755 – 975 CE).

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ACTIVITY 1.3: FIND A PICTURE!

Find a picture of a temple sculpture that you have seen and paste it in the box below.

Write about the emotion in the sculpture and the story behind it.

DEDICATION OF A LIFETIME!

If you notice the time period, all these sculptures that are artistically perfect have survived for hundreds of years, while today's buildings might not last a few decades. What is the difference? The time and effort put by every individual artist involved in making these sculptures was wholehearted, as they believed this was God's work. Even a minor scratch or a glitch was considered bad as nothing could go wrong in God's work. That was the level of dedication. It was never considered as just a 'job' for which a salary was paid, as it is the case today.

Here is an interesting story that tells us about the level of dedication the artists had. It is believed to be true.

Master craftsman *Jakaṇachārī,* was ordered by the Hoysaḷa King, Nṛipa Haya to build a grand temple. His dedication to work was such that he left home and immersed himself in making sculptures. It is said that he chose each stone after a blessing from God. He had stayed away from home for so many years that he didn't know anything about his family. One day, a young artist joined his team and immediately spotted a major flaw in one of the stone statues. A

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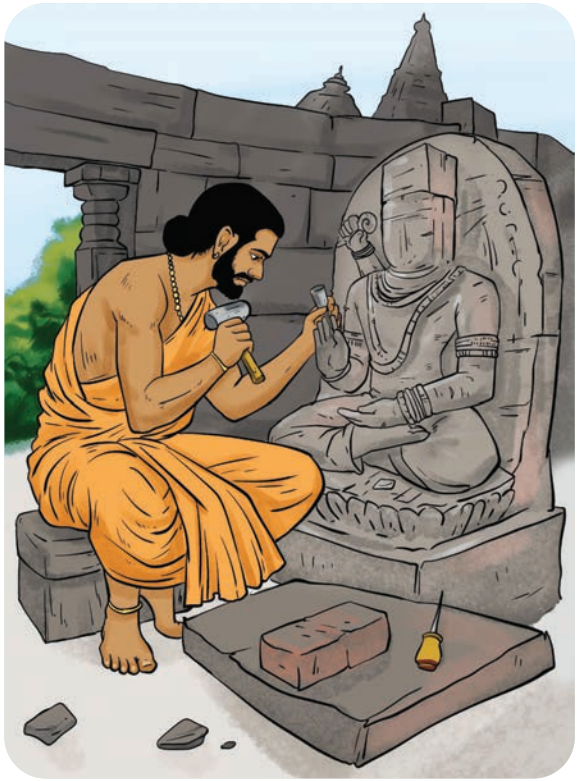

flaw by *Jakaṇachārī* was unheard of as he was a perfectionist. But a test was conducted and a cavity was found in the navel part of the sculpture, where a frog was living! This was a huge blow on the great artist's work. As promised, he cut off his hands as he considered himself incapable of the God's work he was assigned. It was later discovered that the young boy was none other than the artist's son *Daṅkaṇāchāri*! Hearing this, *Jakaṇachārī* felt proud and thankful for such a blessing of a dedicated expert son. He later took over to complete the temple work. It is also said that God blessed him to regain his hands and the father-son duo completed the temple in Belur, Karnataka. We still look up to these works in awe. Do you think any of today's buildings match the kind of detailing and artistic work done in those days?

It was all possible only through the dedication, commitment and persistence of thousands of artists.

CIRCLE TIME

- Share more examples of pictures, paintings or other instances where you have seen emotions.
- If you were given the work of creating such a temple, how would you prepare for it?
- How much time would you spend practicing for it? Can you apply the same to your work in school?

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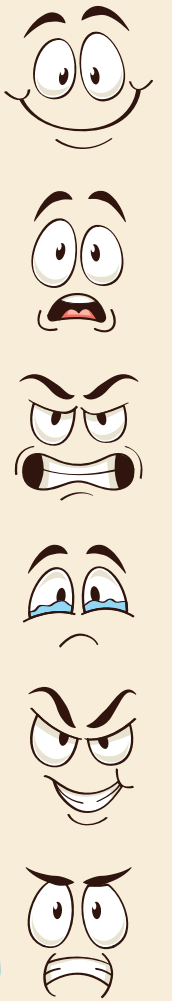
KEY TAKEAWAYS — LESSONS FOR LIFE

THEATRE AND LIFE

Have you noticed how different people express emotions in different ways? While some may smile when they are nervous, others may become silent when sad. Theatre helps us understand these emotions and their ways of expression. This in turn helps in building better emotional understanding of others or **empathy**.

- As you play games like 'Emotional Corners' or 'Hot Seat' (in Grade 6), you learn that there is no 'correct' way to feel or express yourself. As you observe others in the game, you notice that different people not only express differently, but also perceive and experience situations differently! Your ability to understand and accept this will make you emotionally strong.
- These activities in theatre also help you understand that all emotions are equal. The stories you choose have situations of both humour and joy, as well as anger or jealousy. This is true in real life also. As the ancient scriptures and sculptures point out, it is important that we accept all emotions, and express them freely, without inhibitions. Just as theatre activities do not expect you to show only comic situations and leave out the unhappy ones, in life too, you must be able to experience, share and express all emotions equally. But, as in theatre, it is important not to over-do anything.

Theatre is not just about acting on stage. It is about feeling, growing and connecting with people in better ways. This is called **emotional intelligence**. Just like theatre, life is full of surprises. But with empathy, confidence and an open heart, you are ready to face anything!



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ASSESSMENT

CHAPTER 1: UNDERSTANDING EMOTIONS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Identifies and expresses action, expression, and dialogue in varying intensities of emotions		
1	1.1	Can identify and recall sculptures or artwork that show emotions in expression and action		
1	1.1, 1.2	Shows empathy in understanding and accepting the differences in how a situation is perceived by the classmates, and discusses on this		
1	1.2	Can build stories independently, connecting the various emotional levels and narrates it to class effectively		
1	1.2	Can distinguish *Lokadharmi* (realistic) and *Natyadharmi* (stylised) acting (in action and expression)		

Teacher's Comments and Student's Observations

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2 SAY MORE WITHOUT SPEECH — MIME

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"Mime as an art form speaks the universal language of silence. It can make the invisible become visible and make silence the most powerful and loudest form of communication."

— Marcel Marceau (a well-known French mime artist)

Imagine a situation where you are at an important event and nobody is allowed to talk. You suddenly remember that you had kept your umbrella outside as you were waiting for your friend, before the event began. But forgot to bring it inside with you. You are in the middle of the hall and cannot walk outside. You have to tell your friend sitting near the entrance door to go out and bring it in for you. How would you communicate it?

Sit in pairs in the class and communicate this to each other. You can take turns doing this. If possible, you can also continue the conversation, for example, the friend replies by saying it is not possible to walk out. You request again, saying it is important — and so on. But all in **silence**!

What did you just do? Communicate using actions and expressions. Right? You just did a **mime** bit, that was miming!

YOU WILL LEARN

- What is mime?
- Basic features of mime.
- Advantages of mime.
- Preparing for a show.

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Called *Mukaabhinaya* in India, let us first get familiar with the words used in this form of performance.

Here are some basic terms that you might be familiar with.

Facial Expression
The emotion and reaction shown on the face

Body Language
Hand gestures, body postures and actions made

Energy
Intensity and focus behind each action

TECHNIQUE-BASED TERMS

Mime: A form of acting that uses no words or sound. Could be a part of a bigger play with dialogues.

The person performing this is also called a 'mime'.

Pantomime: A theatrical performance that involves multiple actors and music. The show involves acting, mostly in comedy.

Interactive: Incorporating audience participation to make them 'a part of the illusion' for more impact.

So let us jump right in and try doing some mime.

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ACTIVITY 2.1: INDIVIDUAL ACTIVITY

Since mime is all about performing without using a specific set or props, first you have to learn how to create an imaginary world and convince the audience of its existence. Think of an object that you use every day, say your pencil box. Now pretend you are holding it in your hand. You have to remember the size and shape of it as you 'mime' its presence in your hand. Now, try and enact how you would hold the pencil box as if it is filled with iron (same size and shape). Now, imagine it is fully empty. How would you show these changes? Try different options to experience an object without touching it.

Now, before we actually begin mime work, here are some **basic tips** to help you.

1. DO NOT BECOME THE OBJECT, USE THE OBJECT

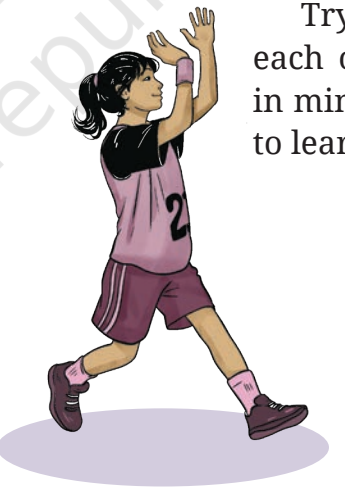
This is a common mistake made while showing an object. You have to show how you hold the object and not make your hand into the object. Here are some examples—

SHOW A PAIR OF SCISSORS		HOLDING A GUN	
CORRECT	WRONG	CORRECT	WRONG

If you just pointed two fingers and moved them like a pair of scissors moved, then it is a mistake. If we can modify our fingers to create a gun, then how would we show a larger object? Say, a train or a car or a fridge? Hence, the first rule of mime is to use the object.

2. ESTABLISH THE SPACE (SIZE) AND WEIGHT OF THE OBJECT

To make imaginary objects more believable, a mime has to ensure that the actions are in line with the quality of object they are handling. A cricket ball, a basketball, a balloon—the size, weight and the experience of each one is very different from the other.



Try doing actions of holding each one separately. With this in mind, let us play a fun game to learn this better.

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ACTIVITY 2.2: TEAM ACTIVITY (FULL CLASS)

All of you sit in a circle. One of you volunteers to start with an imaginary object. The first person imagines an object, does an action to clearly depict it in terms of its shape, size and weight. The object is then passed on to the next one. Next person receives it, does another action to add to the understanding of the object and passes it on.

Nobody can use sound or speech. Nobody must announce the name of the object. It is upto the understanding of the students and each one's ability to communicate.

Basic—Everyday objects like pen, a pair of scissors or a watch can be shown. When the object is received, each one of you does a unique action that is not done before and then passes it on.

Advanced—This also has everyone passing the object. But the object changes slightly with time. So, the action done by the first person would not be the same for the last person. For example, a huge ice cube (melts with time) or a handful of sand (keeps reducing in quantity as it slips through the fingers).

CIRCLE TIME

1. What is the most enjoyable aspect of performing without speech or props?
2. What is most difficult about performing mime? No use of speech or no use of props?

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THREE PILLARS OF A MIME SHOW

Any successful mime show must have the following three aspects. Remember, all these have to be practiced both individually and as a group.

1. IMAGINATION

For a mime show, along with working on your body language and expressions, the most crucial one is imagination. While the first two are entirely about the performer and their effort, imagination involves both performer and the audience.

Unless the audience participates in the imagination of the objects, situations and the environment of the story, it cannot be a successful show. This 'give and take' between the audience and actor — making the show unique and enjoyable — is facilitated by **imagination**!

2. EXAGGERATION

This is the technique of making movement, actions and expressions larger than life. Since mime relies on silent communication, it becomes important to ensure subtle details are visible and understood. This is specifically important when performances are held for a large audience. This is similar to the *Natyadharmi* style of acting, from Chapter 1, which includes dramatic and stylised techniques like slow motion, repetition, and over expression to bring about this impact.

3. COSTUME AND MAKE UP

Unlike drama or dance, costume and make up in mime do not directly depict the character. It is primarily neutral, with subtle differences to show variation in character.

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Costume—shirt and pant is fully black (if the backdrop is white) or a mix of black and white in the form of stripes on shirt or accessories like gloves, socks or suspenders.

Make up—highlighted facial features with contrasting colours of white, black and red is the main feature of make up. This is to ensure good visibility and exaggeration of expressions.

Character—specific indications are subtly present in make up.

MIME — A UNIVERSAL LANGUAGE FOR EQUALITY

The most striking quality of mime is—**no speech**. This breaks all barriers of language across the world. Emotions are universal. So the situations depicted in mime from any state in the country or any country in the world are understood by any person from any corner of the world. Is it not amazing?

The next quality that stands out in mime is—black and white costumes, and a common white make up for all. This has a powerful quality of eliminating the bias that comes with stereotypes of people based on the clothes they wear. It is pure story telling by people who could be from any society, from any part of the world. It can even break gender stereotypes, for example, a scene with mining underground or building construction could have women carrying loads of weight, as the costume they wear is the same in mime.

Mime is also used as a powerful tool to help people come out of their trauma or get over bad experiences, as it gives them the freedom to express and share without the fear of being judged.

A pantomime performance

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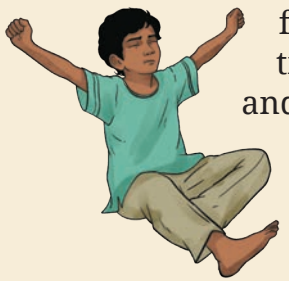
ACTIVITY 2.3 : GROUP MIME

The class is divided into groups of 5–10. You will be given a scene to enact. You can use all the properties and sets that are necessary for the scene. Enact it like a regular play by your group.

Now, your team has to mark the set placements in your minds and remove the chairs, tables, etc. You now enact the whole scene without any sets. The props (held in your hand like walking stick, bow and arrow, etc.) can still be used. Once you are familiar with the sets, the props are also removed. Enact the whole scene without any sets or props.



Practise—perform your daily routine from when you wake up in the morning till you get to bed at night, in mime. Try and remember the minor details and depict it in your actions.

Music—you can have background music to suit the situation of your act. But make sure it is instrumental music with no lyrics or speech.

Children performing mime

Note to the Teacher: The scene they pick for enactment can be their own creation or any familiar scene. Encourage the groups to come up with scenes and situations that break stereotypes or promote inclusivity among them.

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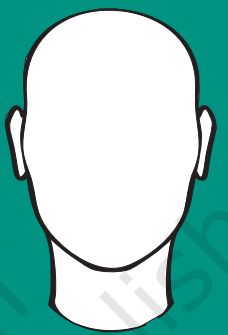
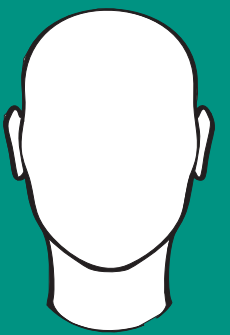
MAKE UP MAGIC: CREATE A MIME!

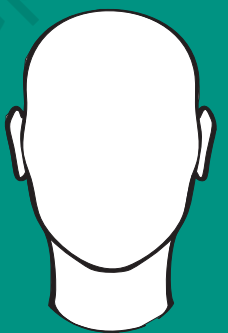
- Make teams of two.
- Try to show expressions for these situations.
- Look at your friend's face and draw their expression in the space given. Observe and note the details of eyebrows, forehead, cheeks and eyes.
- Discuss how you can exaggerate more and improve on the expression.
- Try enacting the situation with the entire body. How do your actions help in communicating better?
- Make a small story around it and enact it with your friends.



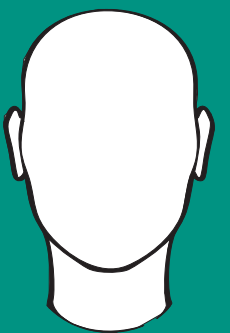
OPENING A STUCK JAR LID



LIFTING A HEAVY SUITCASE



EATING A SOUR LEMON



PULLING A HEAVY ROPE

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ASSESSMENT

CHAPTER 2: SAY MORE WITHOUT SPEECH — MIME				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.1	Understands the uniqueness of mime and its difference and similarities with drama		
2	2.2	Can visualise objects accurately in shape, size and weight, and use it in performance		
2	2.3	Can bring in stories from personal experience to interpret in mime		
2	2.4	Uses the advantages of mime and its universality to perform on themes based on inclusivity or breaking gender stereotypes		
2	2.5	Can put together group performance integrating music and humour		

Teacher's Comments and Student's Observations

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3 LET'S DESIGN — STAGE TECHNICALS 2

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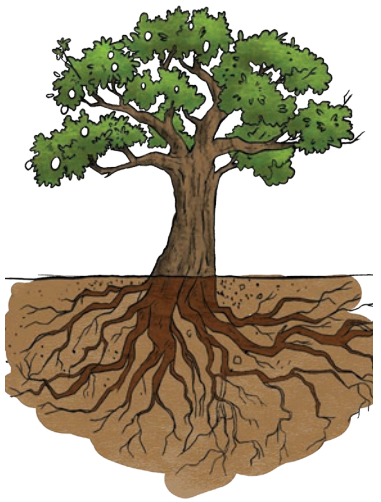

I. BACKSTAGE WORK — THE INVISIBLE PILLAR OF THEATRE

A tree in full bloom with flowers and fruits is such a beautiful sight to watch!

But what is the source of its beauty? Its strong and healthy roots.

A beautifully constructed ancient temple that tells us many stories of the past, is a matter of pride. What is its strength?

Its strong and deep underground foundation.

What do you understand from these examples?

Anything that is interesting, meaningful and successful to the people, needs a strong support system.

This is the work of backstage crew for any performance. It is a team of people who take up different responsibilities and work hard to ensure the performance runs smoothly, without any glitches. While most people think that theatre is mainly about acting on stage, it is a lesser-known fact that those working backstage are equally, if not more important.

YOU WILL LEARN

- Backstage and its importance.
- Life skills from theatre—problem solving, discipline and integrity.
- Script writing—character work and scene division.

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With so much importance being given to backstage work, you must be wondering, what is backstage? Is it the physical space that extends behind the performing area? Why is it so important?

It is important not because of the physical space, but because of the work that happens and the people involved. Notice all the effort and hard work of the backstage team as the actors perform on stage.

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Backstage work involves the following aspects —

1. SET AND PROPERTIES

- Changing the stage set according to the scenes being performed.
- Keeping all the hand props ready for the actors to pick up.
- Making sure the stage is free of objects that may obstruct the actors.
- Support during the scene, in case something goes wrong or something is forgotten by the actor.

2. COSTUME AND MAKE UP

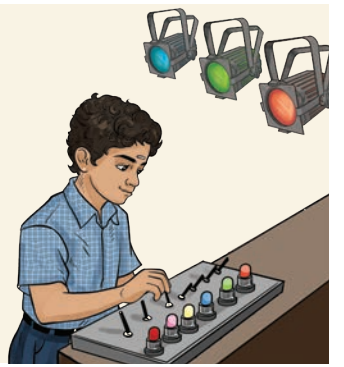
- Getting the actors ready with character related costume and make up.
- Helping with quick changes between scenes.
- Support with minor tear and damage in costumes.

3. MUSIC

- Working with the actors and tech team to get the right cues for sound tracks.
- Working on music and sound effects that suit the performance.
- Sometimes cover-up onstage glitches with appropriate sound or music.

4. LIGHTING

- Plan lights and know your cues well.
- Timing lights and supporting the actors during unexpected issues.



If you noticed, all the above points are about things done during the show. Though the major backstage responsibility is during the show, there is a lot of planning and preparation that happens before and after the show. Planning after the show? Yes! Read on ...

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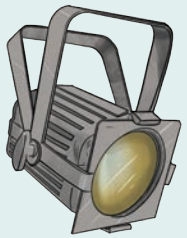
	BEFORE THE SHOW	AFTER THE SHOW
	SET AND PROPERTIES ▪ Making the required set or backdrop ▪ Borrowing, renting or purchasing properties ▪ Marking the exact position of placement ▪ Practice quick change during black out (lights are off only for 30 seconds between scenes)	**SET AND PROPERTIES** ▪ Dismantle the set and pack it cautiously without any damage ▪ Transport it to a storage area ▪ Identify issues and rectify for the next show ▪ Return the borrowed or rented properties
	COSTUME AND MAKE UP ▪ Design as per the character (you learnt it in Grade 6) ▪ Procure, rent or make costumes for all ▪ Plan requirement of wigs or other stylisation ▪ Costume rehearsal will help plan better	**COSTUME AND MAKE UP** ▪ Clothes and jewellery to be collected from actors ▪ Check for damage or missing ones ▪ Arrange for repair or replacement ▪ Return borrowed or rented material ▪ Wash and iron costumes for the next show
	MUSIC ▪ Check for mics, speakers and sound mixers ▪ Music instruments to be tuned	**MUSIC** ▪ Safely pack all instruments and equipment ▪ Wires, ports, plugs and other equipment to be stored safely
	**LIGHTS** ▪ Plan the light design during rehearsals ▪ Rig lights and mark exact positions for actors	**LIGHTS** ▪ Separate the team equipment from the venue's ▪ Transport the lights, cables and stands back safely

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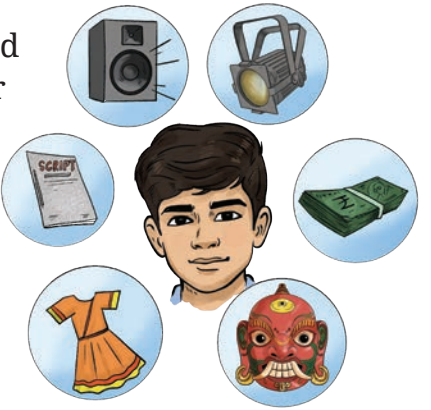
With the above understanding of the kind of work that happens backstage, how many people do you think are required for each department? And how many people would be working backstage for a play that may have about 8–10 actors? At least 15–18 people! (sometimes more).

With so many people and teams working together for one show, what would be the most important aspect to make sure all of it functions well?



PLANNING, MANAGEMENT AND DISCIPLINE

There are many life skills that can be acquired by doing theatre and more specifically backstage work.

TEAM WORK AND LEADERSHIP

All departments to work in coordination and mutual understanding with each other. A problem with one could affect the whole show.

HUMAN RESOURCE

Having the right kind of people to take up different responsibilities is of prime importance. Ensuring all are comfortable in their work also helps in maintaining high quality of work.

TIME MANAGEMENT

This is a must for every member—be it actors or backstage. It is spoken of in detail in the section given in the next page.

COMMUNICATION

Constant sharing of ideas and issues between teams is crucial for a show. If one team is unaware of what the other team is facing, coordination would be affected which would in turn affect the performance.

RESOURCE MANAGEMENT

Making sure the materials for making set, props and costumes are procured on time, ensuring they are stored safely and keeping a check on finances and budget.

SALES AND MARKETING

With all the hard work being put in by the teams, is it not important to have a good audience to watch it?

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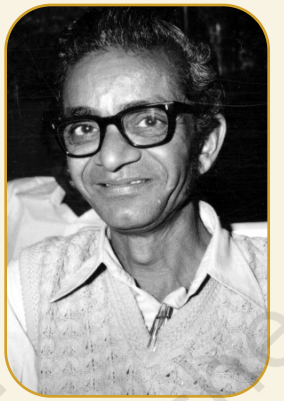
DISCIPLINE AND COMMITMENT

This is a quality that every member has to develop to be able to successfully perform as a team. Qualities like—

- Attending all rehearsals and preparation sessions without giving excuses.
- Doing your assignments and preparation as per the director's instructions.
- Arriving on time and not making the team wait for you.
- Making sure you are present for all repeat shows and their rehearsals.
- Volunteering for additional help during free time, sharing resources like costumes and props.

With all the elements of backstage discussed above, do some of the points sound similar to what your teachers and parents constantly tell you to follow in school or at home? It is true that most of these qualities are applicable in your daily life too. But the only difference is, theatre lets you have fun as you learn these skills.



V Rama Murthy was a backstage professional well-known across the country for his work in lighting, sound, stage design, mime and music. He not only produced many plays and mime shows, but also trained many people/backstage crew, who are successfully employed in theatre till today!

Tapas Sen was an expert lighting designer between 1940 and 2006. He was like a magician with lights, in an era when sophisticated equipment was not available. Apart from the numerous plays he designed lights for in India, he was invited to design lights for new year celebrations of the year 2000 at the Eiffel tower, Paris. He designed lights for numerous shows across the world.

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Let us make a list of things that you think you can use outside of theatre also. First two have been given as examples—

THEATRE SKILLS IN MY LIFE

1. Take good care of your belongings—books, uniform and stationary.
2. Practise (study) regularly so you are confident during performance (exams). Saving everything for the last minute will not help.
3. ----------
4. ----------
5. ----------

You are free to add to this list in your notebook.

HISTORY OF BACKSTAGE

Backstage work for plays is as ancient as theatre, this is because, any performance at any point in history, needs a strong support system working behind it. Infact, the oldest treatise on performing arts—the *Natyashastra*, written more than 2500 years ago, has an extremely detailed description and step-by-step set of instructions of all that has to be followed in a preparation for the show. History of backstage is called *Poorvaranga Vidhi,* it elaborates on everything from setting up the musical instruments, sets and properties to invoking the blessings of Gods to have an uninterrupted show.

THREE BELLS IN THEATRE

Any professional theatre performance has three bells at different intervals. Each one has a different meaning. This is not just for the cast and crew, but for the audience as well! Here is what they mean:

First Bell—An indication for the audience to maintain silence, as the play would start soon. By this time, the sets and props related to the first scene are placed on stage.

Second Bell—Now, the actors are on stage and in position. Everyone back stage also gets in position. This is an indication that the stage mics have been switched on. The announcement is made (name of the play, playwright, director and special mentions). A strict ban on flash photography and usage of phones during the play are also announced.

Third Bell—The show begins!

The show is like the final exam for the team, after so many rehearsals.

Can you identify the three steps that you would follow, to make sure you avoid stress before exams and do well?

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There are also detailed descriptions of the structure of *Natya Gruha*—the place where performances were held and *Nepathya* the backstage or the entire space around the stage except the audience. The discipline and procedures followed here are called *Nepathya Vidhi*. It had *Mahavarinis* (big elephant-shaped pillars) at the corners of the stage where artists would keep the sets and properties ready for entry and exits. Today we have the concept of side wings that do a similar job. Usually theatres have three wings creating three pathways for entry and exit on both sides of the stage.

The importance of backstage work is summarised in the below stanza from the *Natyashastra*—Chapter 5 *Poorvaranga*.

न तथाग्निः प्रदहति प्रभञ्जनसमीरितः।
यथा ह्यपप्रयोगस्तु प्रयुक्तो दहति क्षणात् ।। **17**।।

Na Tathāgniḥ Pradahati Prabhañjanasamīritaḥ
Yathā Hyapaprayogastu Prayukto Dahati Kṣaṇāt

Fire spread by a strong wind does not burn much (does not damage much), as does the wrongly planned production.

The Greek Theatre too had such arrangements, specially since the performance space was open-air.

The place where the actors got ready with costumes and masks were behind the performing area, covered by green vineyards, trees and bushes. This is why it was called the **Green Room**. This is used by performers across the world to this day! The place where make up and costume changes are done are still called Green Rooms, though there is nothing green about it anymore.

DO YOU KNOW?

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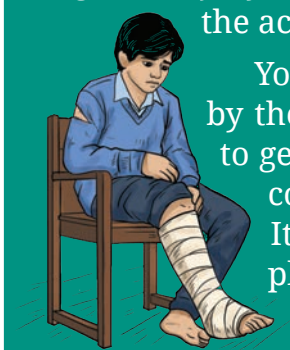
Here are some scenarios that can happen anytime in a theatre performance. Put yourself in the situation and write down the solution. You can also come up with more than one solution.

But keep in mind the time required for planning and the actual time available. What is also important is the money involved. For instance, you may not be able to buy an entire new set, as it could get very expensive.

SCENARIO 1

It is 11 in the morning and the show is scheduled for the same evening. The team has just arrived at the venue for a quick rehearsal. After that they start getting ready for the show. During the rehearsal the main actor falls down accidentally and injures his leg. The injury, as the doctor says, is quite serious and the actor will not be able to walk easily.



You also notice that the costume worn by the actor is also torn. It is not possible to get a different costume as that specific colour and style was made-to-order. It has an important reference in the play. The same costume has also been included in the posters for publicity. The show begins in 5 hours. What will you do?

SCENARIO 2

You are preparing for a show based on a magical bracelet. The entire story revolves around it. It is a specially made bracelet not available in shops. It is show day. Everyone is prepared and excited, when the props in charge comes running to say the bracelet has been stolen! What will you do then?

Make something that looks like the stolen bracelet (the original took 5 days to make), change the script or manage with lighting and dialogue to suit the situation? Look for the thief? Find a solution individually or discuss as a team.

CIRCLE TIME

Backstage

1. Which department of backstage are you most interested in? Why?
2. What backstage skill would you like to use in your everyday life?
3. What skill would help you better during exams?

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II. SCRIPT WRITING 'WRITE RIGHT'

"Without the script, a play is like a ship without compass. A script anchors the story to the vision."

With such a major role, it is of utmost importance to understand the details to make sure you have the right script to work on your play.

You have so far learnt the following—

- Difference between a story and a script.
- Three parts of a story:
  Beginning—Middle—End.
- Importance of conflict.
- Writing simple conversations.

It is not enough to just learn these concepts. You have to constantly practise them. You may not have to write scripts all the time. You can also identify them in the story books you read or in the movies you watch. It will give you a good understanding of how it is implemented.

We now move on to the next steps of writing a script.

1. STRUCTURE

Structure, is simply the order in which you arrange story events. The basic structure that you will have to follow is to ensure you have the following elements —

PROTAGONIST — **Who** the story is about.

GOAL — **What** does he/she **want**?

CONFLICT — **Obstacle** in his/her path to the goal.

RESOLUTION — **Does** he/she **achieve** goal? How?

For example, let us look at the *Ramayana* which we all are familiar with. Identifying the structure, we have:

PROTAGONIST — Rama

GOAL — Take care of Ayodhya as the king, follow the path of Dharma.

CONFLICT — Banished to the forest for 14 years, his wife Sita is kidnapped by Ravana.

RESOLUTION — Finds support of Hanuman to bring back Sita, completes 14 years, returns to rule Ayodhya.

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Now, with these main pointers in place, it is easy for you to connect them to form a well-structured story.

You can put this structure to any story. Let us try with stories from your Social Science textbook.

STORY	PROTAGONIST	GOAL	CONFLICT	RESOLUTION
a. Chandragupta Maurya and Kautilya				
b. Prabhavati Gupta				

Excellent! This a great way to understand and remember stories. You can work on more stories like Vikramaditya and Prithviraj Chauhan in your book.

2. CHARACTERS

A script has many characters that support in communicating the story. But when you are writing, you have full control over how many characters you want and what each character does in the story. You, as a writer, have the right to introduce any character and remove any character when you choose to. But, any right comes with responsibility! So, write responsibly.

KNOW YOUR MAIN CHARACTERS WELL

What do they want in the story? What issues or problems do they have as an individual? (Not to be confused with the conflict of the story.)

Example: Harsha wants to solve the mystery of the sound coming from the backyard of his house. His problem is that he is afraid of darkness.

ACTIVITY 3.2.1

List out the main characters with these details—

- Name, age, background information.
- Individual problem and special features, if any.

UNDERSTAND THE CHANGES IN CHARACTERS THROUGH THE STORY

Every experience and situation we face brings about a change in us. It could build strength in us or give us a new perspective about a person or change our opinion about something. Just like it happens to us, it can happen to the characters too.

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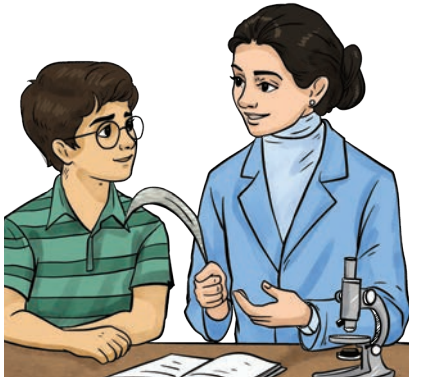
Example: Harsha tries to solve the mystery but keeps failing as he avoids going out after dark. One day his Ajji visits and tells him about how she was scared of getting into a bus, but worked on herself to get over it. This inspires Harsha to get over his fear of darkness. So, the story from this point onwards will have Harsha reacting differently when he goes to the backyard after it is dark. This is known as the **character arc**.

SUPPORTING CHARACTERS



Though the story is not about them, these characters are equally important. The main characters will not be able to do much without these characters. So feel free to add new characters who help the story. But remember to be responsible! Every new character has to have a meaning and purpose towards the goal of the script.

Example: Ajji, who helps Harsha overcome his fear is a good supporting character. A scientist who gives information about sound and wind is a good supporting character. But, a milkman who comes home everyday, without contributing to the actual mystery, need not be in the script at all.

ACTIVITY 3.2.2

- Make a note of characters in terms of thought and behaviour.
- How are they when the story begins?
- How are they mid-story?
- How are they at the end of the story?

ACTIVITY 3.2.3

List all supporting actors in your script and check if this character is—

- Making a difference to the main character or the goal?
- Providing context to a situation.

If they do not, consider removing them.

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3. SCENES

You must have seen a book divided into chapters. Likewise, parts of a play/movie are divided into scenes. Why is this required? Why can everything not go on continuously?

SCENES ARE DIVISIONS THAT MARK A CHANGE IN TIME, PLACE OR ACTION

You have the right to choose how many scenes you want to have. But remember? With rights, come responsibilities! Check for these points for every scene you have. If it does not satisfy them, you will have to rework on the division of scenes.

PURPOSE OF A SCENE

Does it take the story forward or introduce a new character or bring clarity to a situation?

VALID SCENE TRANSITIONS

Scene change should not be abrupt, it must follow the thought flow of the audience.

Each scene should logically connect to the previous and next scene.

BEGINNING — MIDDLE — END FOR EACH SCENE

An introduction, achieving the core purpose and concluding with a lead to the next scene.

FIRST SCENE AND LAST SCENE

Grab the audience's attention in the first scene to maintain interest throughout. End with impact, tying up all loose ends without leaving unanswered questions.

CIRCLE TIME

Script Writing

1. Which character in a play or movie you saw, is your favourite? Identify its character arc and flaw.
2. Since you have to start writing your script, what genre and topic would it be about?
3. Is there a movie or play where you thought the script was not good at all? Why?

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WRITE YOUR OWN SCRIPT!

Yes, by putting together all that you have learnt till now, you are definitely capable of writing your own script. Here is a quick step-by-step checklist to support you in this process—

- I will write the script ☐ On my own ☐ In a group (get your team ready with 3–4 friends).
- Choose a concept or idea that inspires you (if it doesn't interest you, it can't interest your readers).

Or

- Choose one of the pictures on the right. Observe it and build a story.
- Prepare an overall Beginning—Middle—End structure with the conflict clearly defined.
- Put it into the structure of protagonist—goal—obstacle—resolution.
- Create characters, divide into scenes and write dialogue.

You now have the 'Draft 1' of your first script! You can make improvements till it is ready. Now start rehearsing!

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KEY TAKEAWAYS—LESSONS FOR LIFE

BACKSTAGE—MAKING MAGIC HAPPEN

Theatre is not just about the actors in costumes performing on stage. It is a collective effort. For every successful performance by an actor, there are multiple people working backstage, to make it happen. This builds a spirit of mutual **respect** and value for work. Backstage work always happens in silence. All the work happens when the play is going on. So, from coordinating to troubleshooting, it is all done in silence (you can probably use your mime skills here!). What is also silent is the congratulatory messages. While most of the applause is taken by the actors, the backstage crew accept the applause and congratulations silently!

The most beautiful feeling of doing backstage work is the feeling of 'making the magic happen'. After a successful show, you know that your time and effort has been majorly instrumental in that success.

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ASSESSMENT

CHAPTER 3: LET'S DESIGN — STAGE TECHNICALS 2				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
3	3.1	Is able to understand the discipline and hard work involved in backstage work		
3	3.1	Can categorise stories based on the structure and implement it in one's script writing		
3	3.2	Can relate the skills of theatre to improve everyday discipline in life		
3	3.2	Compares historical backstage work to present day work		
3	3.2	Can plan scenes and attempts to write a script independently		

Teacher's Comments and Student's Observations

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4 STORY OF INDIA'S STORYTELLING TRADITIONS

0779CH04

Once upon a time, there was a girl—Kathanjali, who loved telling stories.

She knew all the stories from ancient history to the most modern ones. She also created stories. She has been living for thousands of years. She has seen many kings and rulers, lived among the common people, and also travelled across the world. So, she remembers the stories she has read and lived through many of the stories! But she is always curious and in search of more interesting stories.

Let us listen to her—

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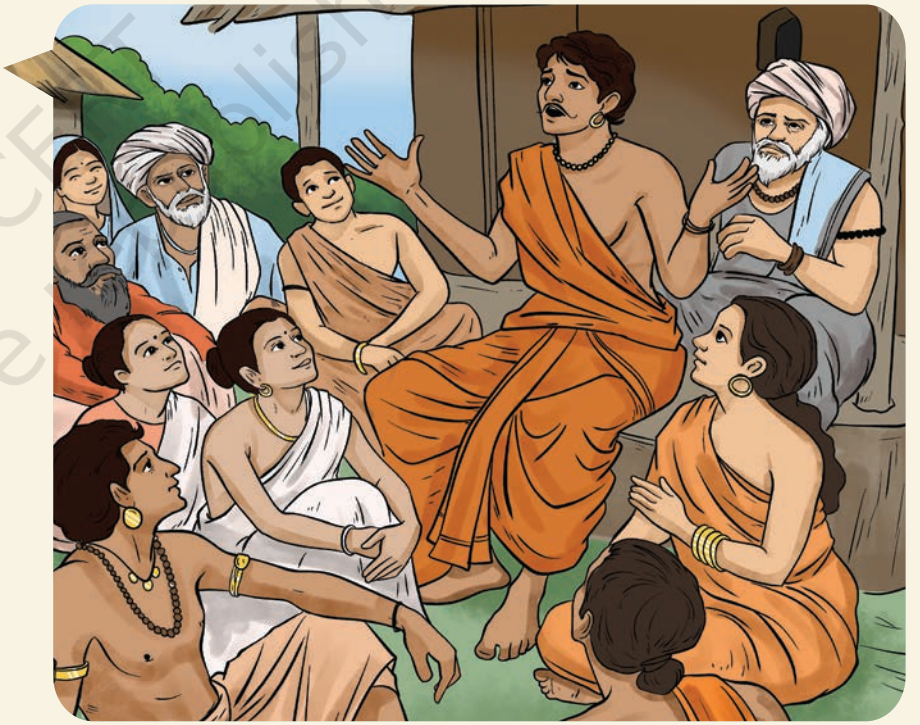
YOU WILL LEARN

- Folk forms of storytelling in India.
- Problem faced by the artists today.
- Well-known traditional storytellers.

Namaste! Though I have travelled across the world, my favourite place has always been Bharata. No matter where I am, I prefer to come back here as it feels like home! It has the most beautiful stories. Do you know how it all started? Many, many years ago, when I was going to different places in Bharata, I realised that the people did not know stories at all. They were missing the fun and the values they could learn. I had to find a way to tell them stories. Since I could not do it all by myself, I created **storytellers**.

They were people who could remember and narrate stories in very interesting ways. This was fun. There were so many storytellers across the country telling different stories to everyone from small children to old people.

This went on for hundreds of years. Around the 2nd century BCE, I noticed that the listeners sometimes got bored or were distracted. So I had to find something new to make it interesting. That is when I introduced pictures, music, dance and puppets. Wow! This made storytelling a very different experience for people of all ages. I went to different parts of the country and created different ways of using pictures, music and dance to tell stories, based on their traditions. Do you want to know about some of them?



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HARIKATHE

During the 12th century, I was travelling in the southern part of Bharata. I visited a lot of beautiful temples and met kings who encouraged art and culture. But, I realised that a lot of people were still unaware of the wonderful stories we have.

I remembered Narada Muni who went from one place to another, narrating stories of Lord Vishnu. This would be a great way to tell stories here, I thought. So I encouraged the Bhagavatar community to start telling stories through songs and dance. The people loved it as it was also interactive. Because they narrated the stories of Lord Hari, it came to be known as *Harikathe*.

It became popular across Andhra Pradesh, Telangana, Maharashtra, Karnataka and Tamil Nadu. The storyteller was called *Harikathe Dasa*.

HARIKATHE — GURURAJULU NAIDU

This multilingual, multitalented storyteller, Gururajulu Naidu, was born in 1931.

His contributions to *Harikathe* gave him the title *Karnataka Harikathe Pitamaha*.

While actual *Harikathe* performances were going on all night long, his style revolutionised *Harikathe* performance, with a duration of 90 minutes, which was welcomed by the audience.

His famous *Harikathe* performances include *Bhakta Markendeya, Bhakta Siriyala, Mahi Ravana, Maya Bazaar, Nallathanga Devi, Gaja Gowri Vrata, Shri Krishna Garudi, Lava Kusha,* and many more.

He has also been an actor in movies like *Mooruvare Vajragalu, Hannele Chiguridaaga, Madhu Malathi,* and many more.

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KAAVAD KATHA

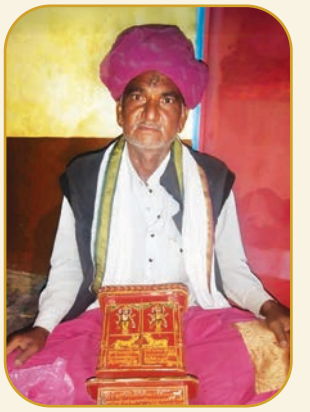
This is a storytelling tradition that is over 500 years old. When I realised that the common people were unable to read scriptures like the *Ramayana, Mahabharata, Puranas* and other stories from our tradition, I asked the Bhaats, a craftspeople community in Rajasthan to create an interesting way of using pictures to tell stories. As pictures do not need language, anyone could understand them. So they travelled from village to village with the *Kaavad*, telling stories to people in their language. They also included songs in it.

They also told stories from the *Panchatantra* and *Hitopadesha* for children. These days, they also tell modern stories that give valuable messages that are socially relevant, like educating girl children in villages and maintaining hygiene.

This box of pictures is created with the wood of mango tree. According to the requirement of the story, the boxes have anywhere between 8 to 16 parts. the biggest cover made so far is 25 feet long!

There have been many storytellers in these forms who travelled across

KAAVADIYA — KHOJARAM JI



Khojaram ji is from Kumar Dhani near Jodhpur, Rajasthan. He has been practicing *Kaavad Katha* for more than 40 years now. He is among few surviving *Kaavadiyas*.

He says, earlier people believed in *gyan-daan-bhagwan*. Everyone would gather under a tree to listen to *Kaavad Katha. Kaavad*, as the temple would come to them and they would not just look at the God but listen to the knowledge embedded in the stories of Gods. Now, we go to the *jajman*'s house once a year. He, like other *Kaavadiyas* also maintains a book which also keeps the records of people living, dead and newly born, in the families of the neighbourhood.

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the country telling stories and keeping the art alive. Some have also travelled to different countries, showcasing the stories of our country and its traditions. Do you want to know about some of them?

PHAD PAINTINGS, RAJASTHAN

Stories of *Puranas*, kings and battles they fought. Praise of local deities like Pabuji and Devnarayan.

THANGKA — LADAKH, SIKKIM, JAMMU, KASHMIR AND ARUNACHAL PRADESH

Stories from Buddhist scriptures, events in the lives of saints and local folk stories.

Though these were very popular, now they are slowly becoming rare. Young people are not learning this to take it forward. With everyone watching television and smartphones, there is no one to listen to their stories. If the storytellers are gone, the stories also go away with them. Don't you think it is important to keep these traditions alive and spread them across the world?

Would you like it if your school textbooks were taught to you in such interesting ways? Let us try. Take any story from your English or Social Science textbook and try to narrate it with pictures. Infact, this will help you remember the lessons.

CIRCLE TIME

1. If you had to create a new form of storytelling, what are the things you would add? How would you make it more interesting?
2. If you were in the government, list out two things you would do to save these art forms from dying out.

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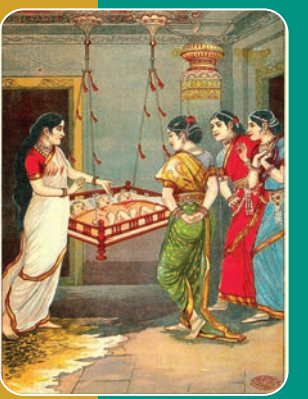
BECOME A STORYTELLER!

- These are some pictures of traditional paintings.
- Connect them to form your own story. Make it as unique as possible. You can also change the order of the pictures.
- Think of a unique way of narrating it. You could speak every line in a sing-song tone or add some dance steps to describe situations or think of songs that suit the situation.
- You can even try using rhyming words to write your story. That will make it interesting to narrate.
- Present it in front of your class and share feedback.



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KEY TAKEAWAYS — LESSONS FOR LIFE

STORYTELLING — A TREASURE IN TRADITION

You might be wondering why we have to save these storytelling forms. These are oral traditions. Stories have been passed down through generations. Everyone in our country knows about the *Ramayana* and *Mahabharata* today because of these oral traditions. Even if a person cannot read or write, these stories can teach them values for life. The most important factor is that they keep our culture and traditions alive. While written books or computer data can be destroyed in seconds, these stories in oral tradition can never be destroyed. So, go ahead and learn a storytelling style and carry the tradition forward!

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ASSESSMENT

CHAPTER 4: STORY OF INDIA'S STORYTELLING TRADITIONS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
4	4.1	Understands storytelling as a performing art that integrates music, dance and art		
4	4.1	Attempts to think of initiatives to protect and grow the dying art forms		
4	4.2	Identifies storytellers from one's own experience and describes their style of performance		
4	4.2	Compares contemporary storytelling with older formats		

Teacher's Comments and Student's Observations

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SUMMATIVE ASSESSMENT

	Activity for Assessment (Example)	Criteria for Assessment
Individual	❖ Pick any emotion and list out 3 or 4 levels of intensity ❖ Build all of it into one story (can include other emotions) ❖ Write a script that includes scenes and dialogues ❖ Narrate the script in a dramatic way by including music, dance or pictures	❖ Command over combining multiple techniques and skills ❖ Creativity and clarity in thought
Group	❖ Pick a story from Social Science or English textbook ❖ Write a script by creating characters and dividing it into scenes ❖ Perform a 3-minute pantomime show	❖ Decision-making in teams ❖ Including multiple ideas of team members ❖ Creativity, collaboration and cooperation

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Teacher's Comments and Student's Observations

Doodles and Notes

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MUSIC

नकारं प्राणनामानं दकारमनलं विदुः।
जातः प्राणाग्निसंयोगात्तेन नादोऽभिधीयते ॥
— संगीत रत्नाकर, शारंगदेव

Nakāraṁ prāṇa-nāmānaṁ dakāram analaṁ viduḥ.
Jātaḥ prāṇāgni-saṁyogāt tena Nādo-'bhidhīyate.
— Saṅgīta-ratnākara, Sharangdeva

Meaning: *Nāda* (musical sound) is created through a combination of *nā, prāṇa* which represents (life force) and *da* which represents *agni* (fire).

Hello musicians! Let us embark on an exciting year of learning and making music.

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SOME COMMON MUSICAL TERMS

AADHARA SHRUTI/AADHAR SWAR

The base note according to which music is played or sung.

SWARA

A note in music. There are seven notes in Indian music— *Sa Ri/Re Ga Ma Pa Dha Ni.*

RAGA

A group of notes that come together as per certain rules to create a melody.

TALA/TAAL

A rhythm cycle, comprising a number of beats.

LAYA

Tempo or speed. It can vary from slow to fast.

AROH/AROHANA

The ascending scale of a *raga.*

AVROH/AVAROHANA

The descending scale of a *raga.*

SARGAM

A pattern of notes.

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NOTE TO THE TEACHERS

The world of music is all about *sur*, *laya* and *shabd*. These elements are woven to express lyrical compositions which express myriad emotions of love, devotion, patriotism, chivalry, appreciation of nature, grief, etc. Music is boundless and is popular among the people of all ages. A crowded and noisy assembly of children in a school suddenly echoes with melody and harmony of musical expression in a peaceful manner. The music curriculum aspires that you and the students thoroughly enjoy the journey of music which has the capacity to unfold immense possibilities. The teachers should aim to instil a lifelong love for music among the learners, fostering a deep appreciation that will grow beyond the classroom. Also, the syllabus of Grade 7 aims to enable students to gain deeper insights to unfold multiple aspects connected to this popular and ever engaging art form.

This section unfolds to let the learners know the different stages of making music. Music has layers, which comprise varied forms of expression through moderation in voices, pitch, tempo, parts of musical instruments, orchestration, and many other elements. A critical review of the songs will help the learners comprehend the varied factors that contribute to creating a composition.

All compositions sung on different occasions are significant. Music can be a resource to propagate many types of messages in a society including—importance of varied occupations and skills, social reforms, health-related issues, etc. It is related to dance and movement, playback music in theatre, film-making, etc. The 'music' section will help the learners unravel such aspects.

Examples of some basic skills of practising *sargams*, traditional folk and classical forms of music have been given. While the teachers should stick to the curriculum and basic guidelines, they have the liberty to introduce the topics in their own way. Also, let the students research and find out more from the sources available to them.

There are many opportunities to experience different genres of music in everyday life. Enthusiastic participation will help them love the art form genuinely and discover the diversity in the Indian context. This book aims to motivate students to appreciate music.

- Consider taking students to live musical performances for exposure.
- Invite a musician to your school and interact with the artist.

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There are guidelines for Formative Assessments at the end of each chapter, which should be conducted in a relaxed and engaged manner, and mainly through observation in the classroom. The suggestions for Summative Assessments are provided at the end of the music section. The competencies required to be fulfilled at this stage are given below. The aim of assessments is mainly to see whether children are able to reach the competencies laid out, or whether more support is needed. Give children qualitative feedback to help them develop further.

CG-1 Develops openness to explore and express themselves through various art forms.

C-1.1 Expresses confidently, their personal and everyday-life experiences through a variety of musical activities.

C-1.2 Demonstrates flexibility in the process of collaboratively developing music practices.

CG-2 Applies their imagination and creativity to explore alternative ideas through arts.

C-2.1 Creates and performs songs and musical compositions that challenge stereotypes observed in their surroundings (such as gender roles).

C-2.2 Connects elements of music (lyrics, *raagas*, rhythms, volume, tempo and patterns) with personal experiences, emotions, and imaginations.

CG-3 Understands and applies artistic elements, processes, and techniques.

C-3.1 Demonstrates stage etiquette and care for musical instruments and makes informed choices while using resources and techniques in music.

C-3.2 Refines ideas and methods of musical expression from the stage of planning to the final performance, and reviews the entire process.

CG-4 Acquaints themselves with a range of aesthetic sensibilities in regional arts and cultural practices.

C-4.1 Demonstrates familiarity with various local and regional forms of music.

C-4.2 Describes the life and work of a few local musicians and performers in their region and across India.

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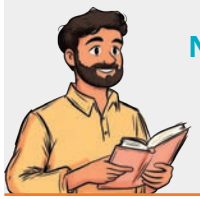
5 MAKING MUSIC

0779CH05

Let us start by singing a popular song together. Here are some suggestions:

1. *Barso re megha megha*
2. *Bharat humko jaan se pyaara hai*
3. *Aa chalke tujhe main lekey chaloon*
4. *Zindagi ek safar hai suhana*
5. *O palan haarey nirgun aur nyaare*



Note to the Teacher: The above film songs are suggestions. However, you are free to choose other suitable and age-appropriate songs for this activity.

There are many elements that contribute to making music. When you listen to music, think about how it is created or made. Focus on —

- Vocals
- Musical instruments
- Melody
- Harmony
- Lyrics

All the different types of sounds you hear in a song are called **layers**. Can you hear different drum beats, various instruments, voices? All of these are layers and they have their own role in a song.

- What are the layers you can hear?
- Have you noticed how different styles of music have a variety of sounds and instruments?
  - What are the layers you hear in a film song?
  - What are the layers you hear in a devotional song?

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ACTIVITY 5.1: EXPLORING SONGS

Students, make four groups in your class and give musical names to each group. Choose three different songs of different styles that you like listening to. Fill in this template for each of them, and discuss similarities and differences with your classmates.

Title of the song: ----------

Year of release: ----------

Theme: ----------

Form/Style/Genre: ----------

Artist(s): ----------

Composer: ----------

Lyricist: ----------

MUSICAL ELEMENTS — VOICE, INSTRUMENTS, PITCH AND TEMPO

- Has the song been sung in a male voice or a female voice or is it a duet?
- What are the instruments you can hear?

- What is the tempo of this song? Is it fast or slow? Does it change during the song?
- Is it mostly in a high, medium or low pitch? Does it change during the song?

MOOD — EMOTIONS (RASA) AND THEME

- What is the mood of the song?
- What do you like about the song?
- Would you like to change the mood of the song? How?
- Is the arrangement heavy (with lots of instruments and beats) or light?
- How many layers and different lines can you hear at the same time?

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ACTIVITY 5.2: MEASURE YOUR ACCURACY

- Sing a song that you are comfortable singing.
- You can use a karaoke track if you have one.
- Record yourself singing and listen back— see where you are in pitch and rhythm, and where you are not.

- Compare your version to the original audio and note the areas of improvement.
- Identify someone else (like a classmate, friend, teacher or family member) listen and give you a constructive feedback.

Use this information to improve your performance.

Note to the Teacher: This activity can be done as an individual or group activity. Students can record their voices and either assess it themselves or ask for peer assessment.

MAKING MUSIC TOGETHER

HARMONY AND CANON

When you hear multiple voices of people singing together, creating a pleasing blend of different notes, it is called singing in **harmony**. Harmony is common in many styles of music, both instrumental and vocal.

There is an easy way to start singing in harmony, and that is, by singing a **canon**. A canon is where different groups of singers sing the same melody but start at different times. Songs that are written as canons, are written so that the different notes you hear at the same time, sound good together.

You can select any patriotic song, folk song, for example —

- *Kuṭṭanaḍan punjayile kochu peṇṇe kuyilale* (you learnt in Grade 6)
- *Hum honge kaamyaab* (you learnt in Grade 3)

First, sing the song together. Remember to keep time, so you are all singing together. Then divide the class into two groups.

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Group 1: *Hum Honge Kamyaab (2)*

Group 1: *Hum Honge Kamyaab ek din*

Group 2: *Hum Honge Kamyaab ek din*

Group 2: *Hum Honge Kamyaab (2)*

Group 1 sings the first line, and continues to the second line.

When Group 1 starts the third line, Group 2 starts singing the first line. Repeat the song a few times, so that you can hear all the harmonies.

If this feels easy, try making four groups! Group 1 starts with the first line, and when they sing the second line, Group 2 starts with the first line and so on. How does it sound when everyone is singing together?

MUSIC AS TEAMWORK

This era was a time imbued with deep spiritual and musical traditions. As the first rays of dawn painted the horizon, a team of Vedic priests—*Ritvijs*, guardians of the sacred hymns, from the four Vedas, assembled in the morning with the institutor, Yajamāna and his wife—Yajamāna-patnī, in the *Yāga-śhālā*, to begin the sacred Vedic fire ceremony—the *Śhrauta-Yajña*.

Amongst this team of *ritvijs*, there is a unique sub-team of four *ritvijs* specialised in the *Sāma-Vēda*. They are led by the main *Sāma-Vēdī-Ritvij*—the *Udgātā*, and together they are known as the *Udgātṛi-Gaṇa*. Alongside the *Sāma-Vēda*, they are highly skilled in devotional music, both singing and playing traditional musical instruments. They harmonize verses from *Sāma-Vēda Saṁhitā*, the divine texts that form the cornerstone of Vedic ceremonies. In the *Yāga-śhālā*, facing East (the direction of the rising sun)—an eternal symbol of divinity and renewal—the *Sāma-Vēdī-Ritvijs* divided themselves into distinct roles. Each role contributes to the intricate structure and harmonious nature of *Sāma-Vēda* chanting known as *Sāma-gāna*. The singing of the *Sāma-gāna* composition is generally divided into five sections called *bhaktis*.

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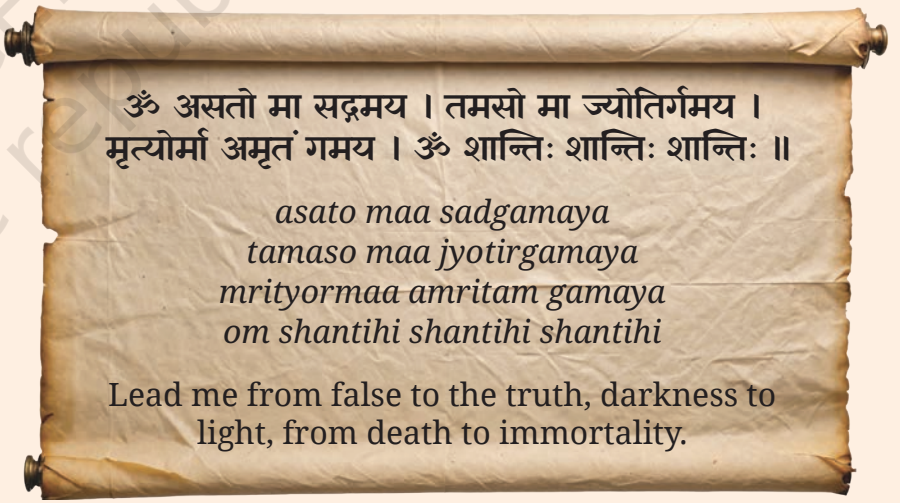
1. ***Prastāva:*** The introduction of the composition is initiated by the *Prastotā*.
2. ***Udgītha:*** The primary section, which forms the core of the *Sāma-gāna* recitations, and is sung by the head *Ritvij Udgātā*.
3. ***Pratihāra:*** It is sung by continuing from the last line of the *Udgītha*, by the *Pratihartā*.
4. ***Upadrava:*** The connective musical interlude, i.e., the instruments and the rhythmic interpretations, which is again rendered by the Udgātā.
5. ***Nidhana:*** The concluding section, it is sung in unison by all *ritvijs*, creating a profound and unified culmination.

In addition, the fourth *Sāma-Vēdī-Ritvij*—*Subrahmaṇya*—has the specific duty of chanting the *Subrahmaṇyāhvāna*. Alongside, the Yajamāna-patnī plays an important role by playing the *Śhatatantrī Vīṇā*, during the *Sāma-gāna* and also singing important sections of the *Sāma-gāna*.

This morning ritual was far more than a musical exercise; it was a spiritual offering, a harmonious bridge between humanity and divinity. The symphony of voices and the disciplined roles of the *ritvijs* exemplified the Vedic pursuit of unity in diversity, reflecting the profound connection between sound, spirituality, and nature.

ACTIVITY 5.3: CHANT SHLOKAS IN A GROUP



Important concepts:
Layers, harmony, canon, chanting, *ritvij, upagayak*

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ASSESSMENT

CHAPTER 5: MAKING MUSIC				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Participates in chanting *shlokas* with clear enunciation and coordination		
1	1.2	Understands the concept of a canon, and is able to participate in singing a simple canon		
2	2.2	Is able to analyse a song of their choice and identify its musical elements		

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Teacher's Comments and Student's Observations

6 MUSIC, EMOTIONS AND CREATIVITY

0779CH06

Music expresses various emotions (*rasas*). When you sing or play music, you are communicating a feeling or an emotion. In the Indian performing arts, emotions are referred to as *rasas*. This emotion is simultaneously experienced by the artists and audience. It is this emotion that connects the artists with the audience. So, always remember to sing with passion and expression.

Let us continue this journey of learning various forms of music and the *rasas* they express.

The Abhinaya Darpana written by Nandikeshvara says, '***sabha kalpataru bhaati***' which means, the audience is like a tree which fulfills your inner wishes. Though this has been written in the context of dance, it applies to all art forms.

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DEVOTIONAL MUSIC

People pray in different ways. Music allows people to express the feeling of devotion. People often come together in groups and sing devotional songs, in different styles of singing, using a variety of words, tunes and rhythms. Let us understand how the words, tune and rhythm come together when we sing a devotional song.

Here are some examples.

SHABAD — *Shabads* are musical prayers in the Sikh religion and are sung in the Gurudwara. Let us learn this song.

koi boley raam raam koi khudaye
koi sevai gosayya koi alaahey
kaaran karan karan kareem,
kirapaa dhaar raheem ||1||

koi naaveye teerthh koi haj jaye ||
koi karey poojaa koi sir navaaey ||2||

koi padey ved koi kataeb
koi odey neel koi supedh ||3||

koi kahe turk koi kahey hindu
koi baanchey bisth koi seer bindu ||4||

kahey naanak jin hukam pachhataa
prabh saaheb kaa teen bhed jaataa ||5||

Shabad Kirtan in progress in a Gurudwara

MEANING

We pray with different names, such as Rama, Guru, Allah and others, the aim is to thank the almighty for giving us such a beautiful world.

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URDU SONG

This is a devotional and patriotic song in Urdu.

LAB PE AATI HAI DUA BAN KE TAMANNA MERI

Zindagi shamma ki surat ho, khuda ya meri
Lab pe pati pai dua ban ke tamanna meri
ho mere dum se yun hi mere watan ki zeenat

Jis tarah phool se hoti hai chaman ki zeenat
Zindagi ho meri parwaane ki surat ya rab
Ilm ki shamma se ho mujh ko muhabbat ya rab

Ho mera kaam gareebon ki himaayat karna
Dardmandon se, zayifon se muhabbat karna

MEANING

I carry a wish in my heart with words on my lips to enable life to shine brightly for everyone, like a guiding light. May my work have the power to uplift the lives of the less fortunate, just as flowers bring beauty to nature. My duties should be able to enhance the lives of others. Let life be marked by care and compassion, and let my purpose be to offer a beacon of hope to my companions.

ACTIVITY 6.1

For the devotional song that you have learnt, think about—

- What is the emotion in the song that you have sung?
- What is the language in which it is sung?
- Make a note of the important words in the song and understand their meaning. This is a great way to increase your vocabulary in a language.

Note to the Teacher: Students can learn one or both songs, or choose devotional songs from their own culture or faith.

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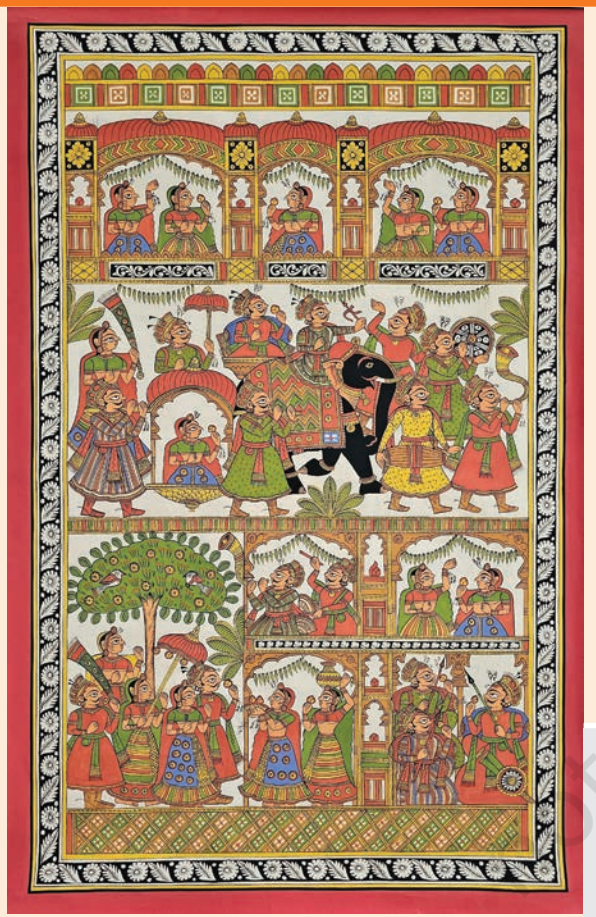
ACTIVITY 6.2: UNDERSTANDING A PAINTING THROUGH MUSIC



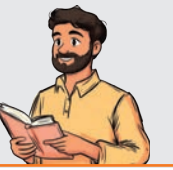
Phad painting by Prakash Joshi

Look at the picture on your left—

- Observe it carefully. Based on the style of this painting, can you identify the state or region it is from?
- Create two lines which will describe the plates one by one. It can be in your native language. The lines should be rhythmic and easy to sing. For example, *"Dekho dekho sakhi dwar pe suj sanwar kay kaun khada".*
- Sing it in groups and observe the next plate.
- Continue creating lines according to visual images and sing the whole composition.
- You can work in groups.
- As you create and sing lines in a particular tune and rhythm, you will find the exercise interesting. Document and record the entire process and you will be able to understand how words and music work together to evoke emotions.

Note to the Teacher

- This painting is provided as a reference.
- You can select any painting of your choice or from your region.
- In the activity, use music as a way to explore the themes in the painting.
- Try to see some *ragamala* paintings exhibited in various museums.



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ACTIVITY 6.3: MUSICAL NARRATIVE

- Choose a topic from the history section of your Social Science textbook. Here are some choices:
  - Chandragupta Maurya and Kautilya
  - Prabhavati Gupta
  - Chandragupta II, Vikramaditya and his nine jewels
  - Prithviraj Chauhan
- Write a paragraph that describes any story related to the empire of the rulers.
- Draw a picture to illustrate the story.
- Describe the scene in a few sentences using any language you like.
- Sing the lines you have written in a tune of your choice. Wonderful! This is how musicals and musical storytelling is created.
- There are many forms of musical storytelling in India, including *Powada, Kaavad Katha, Alha-Udal* and others. You can research and read more about them.
- Connect this with other art forms you have been learning and share your experience.

Sobha Mani playing the Nata Pung

Note to the Teacher: "Art integration is a cross-curricular pedagogical approach that utilises various aspects and forms of art and culture as the basis for learning concepts across subjects. As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms but also for imbibing the Indian ethos through integration of Indian art and culture in the teaching and learning process at every level. This art-integrated approach will strengthen the linkages between education and culture." [NEP 2020, 4.7]

Plan this session as per the above directive. Let it be a collaboration with the History lesson, so that the students imbibe the artistic traditions prevalent in the country and link it with other curricular areas.

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ACTIVITY 6.4: ACTIVE LISTENING

‘Active listening’ is a term used when you listen to something carefully and try to understand it. Active listening is very important in music. The more you listen to a wide range of music, the more you start to pick up on different styles, structures, and techniques that you might not notice at first. It opens up your ear to different genres, rhythms, or even nuances in production that you would not have recognised otherwise.

- Actively listen to a folk, tribal, modern or contemporary song of your choice, or from a list provided by your teacher.
- Explore how the lyrics and the tune tell a story.
- What are the moods and emotions of the lyrics and the tune?
- Now try the same activity with a piece of instrumental music.
- What are the differences you notice in the mood and emotions?

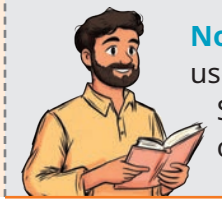
An artist playing the Veena

ACTIVITY 6.5: ACT IT OUT

- Listen to an instrumental musical piece or background music from a film.
- Take turns to analyse and interpret the piece of music.
- What are the emotions that you can recognise?
- Try to enact the expressions in different compositions.
- Feel free to use elements that you have learned in Theatre and Dance to communicate the emotions and story of the music.

An artist playing the Ektara

An artist playing the Santoor



Note to the Teacher: For this activity, you can use an instrumental music piece from albums by Shakti, Pandit Ravi Shankar, Dr L Subramaniam or folk orchestras from different states.

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ASSESSMENT

CHAPTER 6: MUSIC, EMOTIONS AND CREATIVITY				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.2	Is able to understand storytelling through lyrics and music		
1	1.2	Is able to creatively act out the emotions expressed in a piece of music		
2	2.1	Is eager to learn new songs and forms of music		
2	2.2	Is able to interpret a painting in words and stories		
3	3.1	Understands and articulates the various roles of music		

Teacher's Comments and Student's Observations

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7 RAGAS AND TALAS/TAAL

0779CH07

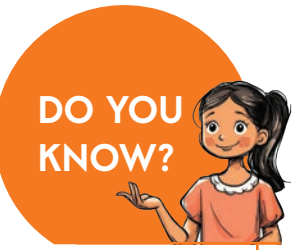
षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा ।
पञ्चमो धैवतश्चैव सप्तमोऽथ निषादवान् ॥
– नाट्यशास्त्र, 28/23

Ṣhaḍjaśhcha Ṛiṣhabhaśh chaiva Gāndhāro Madhyamas tathā.
Pañchamo Dhaivataśh chaiva saptamo'tha Niṣhādavān. |21|
Natya Shastra – 28.21

The seven notes practised during the times of Natyashastra are as follows: Sadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat and Nishad

Every year, we build on our understanding of both styles of Indian Classical Music—Carnatic and Hindustani. This year, we will explore more compositions, *Ragas* and *Talas/Taals*. See how you can draw connections between the two styles of classical music, and between classical music and other styles of music that you listen to.

Gangubai Hangal



The notes of Indian Classical Music evolved from the ritual chanting of the *Samaveda*. Initially, the *Vedas* were chanted with three notes, namely, *Udatta* (normal or medium tone), *Anudatta* (not raised, or lower note) and *Svarita* (raised pitch or higher). These gradually evolved into the seven notes (*sapta swara*) that we use in music.

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CARNATIC MUSIC

SAPTA TALA ALANKARAS

A popular set of vocal exercises to build vocal strength and understand *talas* is the *sapta tala alankaras*.

CARNATIC TALAS

There are seven main *talas* in Carnatic Music. They are:

1. *Dhruva*
2. *Matya*
3. *Rupaka*
4. *Jhampa*
5. *Triputa*
6. *Ata*
7. *Eka*

The three main parts or *angas* that make up a *tala* are:

1. *Laghu* (clap and finger counts*): notated I
2. *Drutam* (clap and wave): notated as O
3. *Anudrutam* (beat): notated as U

Note: There can be different number of beats in a *laghu*, which is known as *jathi.* For this level, each *laghu* has four beats.

In this chapter, we will learn to sing the first three *alankaras* and keep *tala*:

DHRUVA TALA

I_4				0		I_4				I_4				
S	R	G	M	G	R	S	R	G	R	S	R	G	M	‖
R	G	M	P	M	G	R	G	M	G	R	G	M	P	‖
G	M	P	D	P	M	G	M	P	M	G	M	P	D	‖
M	P	D	N	D	P	M	P	D	P	M	P	D	N	‖
P	D	N	Ṡ	N	D	P	D	N	D	P	D	N	Ṡ	‖
Ṡ	N	D	P	D	N	Ṡ	N	D	N	Ṡ	N	D	P	‖
N	D	P	M	P	D	N	D	P	D	N	D	P	M	‖
D	P	M	G	M	P	D	P	M	P	D	P	M	G	‖
P	M	G	R	G	M	P	M	G	M	P	M	G	R	‖
M	G	R	S	R	G	M	G	R	G	M	G	R	S	‖

MATYA TALA

I_4				0		I_4				
S	R	G	R	S	R	S	R	G	M	‖
R	G	M	G	R	G	R	G	M	P	‖
G	M	P	M	G	M	G	M	P	D	‖
M	P	D	P	M	P	M	P	D	N	‖
P	D	N	D	P	D	P	D	N	Ṡ	‖
Ṡ	N	D	N	Ṡ	N	Ṡ	N	D	P	‖
N	D	P	D	N	D	N	D	P	M	‖
D	P	M	P	D	P	D	P	M	G	‖
P	M	G	M	P	M	P	M	G	R	‖
M	G	R	G	M	G	M	G	R	S	‖

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RUPAKA TALA

0			I_4				
S	R	|	S	R	G	M	||
R	G	|	R	G	M	P	||
G	M	|	G	M	P	D	||
M	P	|	M	P	D	N	||
P	D	|	P	D	N	Ṡ	||
Ṡ	N	|	Ṡ	N	D	P	||
N	D	|	N	D	P	M	||
D	P	|	D	P	M	G	||
P	M	|	P	M	G	R	||
M	G	|	M	G	R	S	||

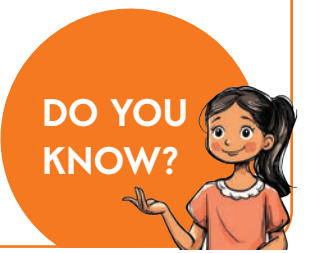
As you can see, all these *alankaras* are built on patterns. Can you try making your own patterns of *sargams* or notes as vocal exercises?

Now let us sing a *swarajati*.

Before singing this composition, sing the *Arohana* and the *Avarohana.* Try keeping *tala* as you sing the composition. *Adi Tala* is a rhythm cycle of 8 beats.

Carnatic vocalist Aruna Sairam at a concert

A ***swarajati*** is a very old musical form in Carnatic Music comprising *swaras* and sometimes lyrics. Usually, it has three parts — ***pallavi*** (refrain or chorus), ***anupallavi*** (small section after the *pallavi*) and one or more ***charanams*** (verses).



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RA RA VENU

Ragam: Bilahari
Talam: Adi |
Language: Telugu
Composer: Patnam Subramania Iyer

Arohanam: S R_2 G_3 P D_2 Ṡ
Avrohanam: Ṡ N_3 D_2 P M_1 G_3 R_2 S

PALLAVI

	S	,	,	R	G	,	P	,	D	,	Ṡ	,	N	,	D	,	|	
	Ra			Ra	Ve		Nu		Go		Pa		ba		la		|	
	P	,	D	P	M	G	R	S |	R	S	Ṇ	Ḍ	S	,	,	,	| |	
	Ra		ji	ta	Sa	d	gu	na |	Ja	ya	sh	ee	la				| |	

ANUPALLAVI

	S	,	,	R	G	,	P	,	M	,	,	G	P	,	D	,	|	
	Sa			ra	sa		ksha		Ne			re	me		mi		|	
	Ṙ	,	,	Ṡ	N	,	,	D |	P	,	,	M	G	,	,	R	| |	
	Ma			ru	ba			ri	Ko			rva	le			Ra	| |	(Ra Ra)

CHARANAM

1.	G	P	D	Ṙ	Ṡ	Ṡ	Ṡ	,	Ġ	Ġ	Ġ	,	Ṙ	Ṙ	Ṙ	,	|	
	Na	Na	Vi	lu	tu	ni	Ga		r	va	ma	dan	chi	Sa	da		|	
	P	P	P	,	M	G	G	, |	R	S	S	,	R	S	Ṇ	Ḍ	| |	
	Na	nu	Ni		ya	da	pa	i |	Da	ya	to		Po	du	ku	ra	| |	(Ra Ra)

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2.	S	,	,	R	G	,	G		G	,	,	,	,	,	R	G	|	
	Na	n		da	go		pa		la						Ne		|	
	P	,	,	P	P	,	P	, |	P	,	,	,	,	,	D	P	| |	
	nen			du	Po		ja	|	la						Ni		| |	
	Ṡ	,	,	Ṡ	Ṡ	,	Ṡ	,	Ġ	Ṙ	Ṡ	N	N	D	P	,		
	Vin			du	Ra		Ra		Sa	da	ma	la	ma	di	to			
	P	D	P	M	G	G	R	, |	G	P	M	G	R	S	R	G	| |	
	Mu	da	mu	la	ra	ga	na	|	Ke	du	ru	ga	ga	ti	ya	ra	| |	(Ra Ra)
3.	P	P	P	,	R	R	R	,	G	P	M	G	G	,	,	,	|	
	Pa	lu	ma		Ru	nu	ga		Ra	va	mu	na	Nin				|	
	G	P	M	G	M	G	R	S |	R	G	R	S	S	,	,	,	| |	
	Da	la	chi	na	Pa	lu	ka	vu	Na	lu	gu	ku	Ra				| |	
	R	S	Ṇ	Ḍ	S	,	,	,	M	G	R	G	P	,	,	,	|	
	Ka	ri	va	ra	da				Ma	ri	ma	ri	Na				|	
	D	P	D	Ṙ	Ṡ	,	,	, |	Ṙ	Ṡ	N	D	P	M	G	R	| |	
	ya	dh	ar	amu	Kr	o			la	ra	ka	ni	ka	ra	mu	ga	| |	(Ra Ra)

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4.	P	,	,	,	M	G	R	G	D	,	,	,	M	G	R	G	|
	Ra				Na	ga	da	ra	Ra				Mu	ra	ha	ra	|
	P	,	,	,	M	G	R	G |	P	,	P	,	P	,	,	,	| |
	Ra				Bha	va	ha	ra	Ra		Ve		Ra				| |
	Ġ	,	,	,	Ṙ	Ṡ	N	D	Ṙ	,	,	,	Ṙ	Ṡ	N	D	|
	Ee				Ma	gu	va	nu	Ee				La	la	la	nu	
	Ṡ	,	,	,	Ṙ	Ṡ	N	D |	Ṡ	,	Ṡ	,	Ṡ	,	,	,	| |
	Ee				So	ga	si	ni	Ch	ai	ko		ra				
	Ġ	,	Ṙ	Ṡ	Ṙ	,	Ṙ	,	Ṙ	,	,	,	Ṙ	,	Ṡ	N	|
	Ko		ri	ka	lim		Pon		Daa				den		da	mu	
	D	,	D	,	D	,	,	, |	P	,	M	G	G	,	G	,	| |
	Nee	yan	da					|	Je		re	nu	ni		Ch	en	

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HINDUSTANI MUSIC

TAAL/TALA

Here are a few basic *talas* of Hindustani music. Learn to count them and recite the syllables (*bol*s) with the help of your teacher.

TALA — JHAPTALA — This *tala* has 10 units/*matras*.

Matra/Counting	1	2	3	4	5	6	7	8	9	10
Theka/Bol/ Syllables	Dhee	Naa	Dhee	Dhee	Naa	Tee	Naa	Dhee	Dhee	Naa
Chinha/Signs	x		2			0		3		

TALA — RUPAK — This *tala* has 7 units.

Matra/Counting	1	2	3	4	5	6	7
Theka/Bol/ Syllables	Tee	Tee	Naa	Dhee	Naa	Dhee	Naa
Chinha/Signs	0			1		2	

TALA — EKTAAL — This *tala* has 12 units/*matras*.

Matra	1	2	3	4	5	6	7	8	9	10	11	12
Taal	Dhin	Dhin	Dhage	Tirkit	Tu	Naa	Kat	Taa	Dhage	Tirkit	Dhi	Naa
Signs	x		0		2		0		3		4	

RAGAS

Do you remember that there are 12 notes in the Hindustani music system?

Seven *shuddha* — S R G M P D N

Four *komal* — R G D N (The underlined notes indicate *komal swaras*.)

One *teevra* — $\underset{|}{M}$ (denoted as $\overset{|}{M}$)

SAMAY CHAKRA (TIME THEORY OF HINDUSTANI RAGAS)

Classical Music is a *dharohar*, a treasure passed from one generation to another. *Ragas* in music express emotions and create moods. In Hindustani music, different *ragas* are sung at different times of the day. A pattern of notes sounds effective if you sing it at a particular time of the day. For example, *Raga Bhairav* is a morning *raga*, while *Raga Yaman* is generally sung in the evening.

Raga Mala Painting

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RAGA BHAIRAVI

Thaat — *Bhairavi*
Aroh — S, R, G, M, P, D, N, Ṡ
Avroh — Ṡ, N, D, P, M, G, R, S
Pakad — M, G, S, R, S, D, N, Ṡ
Varjit Swar — no *swar*

Jati — *Sampoorn - Sampoorn*
Komal Swar —R, G, D, N
Vadi Swar — *Madhyam*
Samvadi Swar — *Shadaj*
Singing time — Early Morning

RAGA – BHAIRAVI SARGAM GEET (EKTAAL)

Beats	1	2	3	4	5	6	7	8	9	10	11	12
Bol	Dhin	Dhin	Dhage	Tirkit	Tu	Na	Kat	Ta	Dhage	Tirkit	Dhi	Na
Symbols	X		0		2		0		3		4	

STHAYI

D	-	P	D	M	P	G	M	G	R	S	Ṇ
Ḍ	-	Ṇ	S	-	R	G	M	G	R	S	-
G	M	D	N	Ṡ	N	ṠN	DP	ND	PM	GR	SS

ANTARA

M	G	M	D	-	N	Ṡ	N	Ṡ	R	Ṡ	-
D	-	N	Ṡ	-	Ṙ	Ġ	Ṁ	Ġ	Ṙ	Ṡ	-
Ṡ	-	Ṡ	N	D	P	ṠN	DP	ND	PM	GR	SS
X		0		2		0		3		4	

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RAGA BHAIRAVI — TEENTAAL (CHOTA KHAYAL)

Sthayi: *Kaisi ye bhalai rey kanhai paniyaa bharat mori gagari girayee kara ke larai*

Antara: *Sanad kahe aiso dheeta bha yo kanhai kaa karun maney naahi manat kanhai karat larai*

RAGA BHAIRAVI — TEENTAAL

(*Kramik Pustak Mallika* Part – 2)

Beats	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Symbols	X				2				0				3			
													$\underline{N}^{S}$	S	G	M
STHAYI													Kai	si	Yeh	Bha
	(D)	-	D	P	-	D	P	P	M^{P}	P	M	D	P	M	G^{M}	R
	la	ऽ	i	Re	ऽ	K	nha	i	Pa	ni	ya	Bha	r	t	Mo	ri
	G^{M}	P	D	N	D	P	G^{M}	M	G^{R}	R	S	S				
	Ga	g	ri	Gi	ra	i	Ka	r	ke	La	ra	i				
ANTARA									D	M	D	N	Ṡ	-	Ṡ	N
									Sa	n	d	Ka	he	ऽ	Ae	so
	Ṡ Ṙ	Ġ	Ṙ	Ġ	$Ṡ^{Ṙ}$	$Ṙ^{Ġ}$	Ṡ	Ṡ	D^{P}	-	D	D	P	G^{P}	G^{M}	R
	Dhi	ऽ	t	Bh	yo	K	nha	i	Ka	ऽ	ka	ru	Ma	ne	Na	hi
	G	P	D	N	D	P^{M}	G	M	G^{R}	R	S	S				
	Ma	na	t	K	nha	i	Ka	r	t	L	ra	i				
	X				2				0				3			

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RAGA – BHAIRAVI — TARANA (TEENTAAL)

Sthayi — *Dir Dir Ta Na De Re Na Ta Na Dim Ta Na Ta Na De Re Ta Na na na Ta Dim Ta de Re Na*

Antara — *Alali Alali Tom Tan de Re Na Ta Dim Ta De Re Na Ta Dim Ta De Re Na Dha Kit Dhum Kit Ta Ka Dhe Tat* ṠN DP ND PM DP MG RR SS

Beats	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Symbols	X				2				0				3			
STHAYI									N̲	Sa	G̲	M	P	D̲	P	-
									Dir	Dir	Ta	na	De	re	Na	ऽ
	P	D̲	P	N̲	D̲	M	G̲	-	G̲	P	M	D̲	P	M	G̲	R̲
	Ta	na	Ta	di	ऽ	m	Ta	na	Ta	na	De	re	Ta	na	Na	Na
	R̲	G̲	P	M	G̲	R̲	S	-								
	Ta	Di	M	Ta	De	re	Na	ऽ								
ANTARA									G̲	G̲	M	M	D̲	D̲	N̲	D̲
									A	la	li	A	la	li	A	la
	Ṡ	Ṡ	Ṡ	Ṡ	N̲	Ṙ	Ṡ	-	Ṡ	Ġ	Ṙ	Ġ	Ṡ	Ṙ	Ṡ	-
	To	m	Ta	na	De	re	na	ऽ	Ta	di	m	Ta	De	Re	Na	ऽ
	Ṡ	Ġ	Ṙ	Ġ	Ṡ	Ṙ	Ṡ	-	P	D̲	N̲	Ṡ	N̲	D̲	P	M
	Ta	Di	m	Ta	De	re	Na	ऽ	Dha	kit	dhum	kit	Ta	Ka	Dhe	tat
	Ṡ N̲	DP	ND	PM	DP	MG	RR	SS								
	X				2				0				3			

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USTAD ZAKIR HUSSAIN (1951–2024)

Zakir Hussain was a renowned tabla maestro of India. He was the son of Ustad Alla Rakha, a well-known Tabla player. Zakir Hussain started playing the tabla at a very young age. His study with his father was intensive, "You grow up in a musical atmosphere", he said, "and you don't have to do anything else". He began playing at concerts around the age of seven and started touring at the age of twelve.

He played across a wide range of formats, from accompanying legendary Hindustani musicians like Pandit Ravi Shankar to solo tabla concerts. He was a founding member of the pathbreaking world music band, Shakti. He toured with the band for several decades. He collaborated with a range of musicians from around the world and performed in some of the most prestigious venues of music. He received countless awards, including the Padma Vibhushan and the Sangeet Natak Akademi Award from the Government of India, and three Grammy awards.

ACTIVITY 7.1: PLAYING THE TABLA

If there is a tabla teacher in your school, learn some simple rhythms from them.

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EXERCISES

1. (a) How many sections are there in *teentala*?
   (i) 3 (ii) 2
   (iii) 6 (iv) 4
   (b) How many sections are there in *rupak*?
   (i) 6 (ii) 2
   (iii) 3 (iv) 4
   (c) The *bols* of *rupak* are:
   (i) Ti Ti Na Dhi Dhi Na
   (ii) Ti Ti Na Dhi Na Dhi Na
   (iii) Na Dhi Na Dhi Na
   (iv) Na Tin Tin

2. Identify the Carnatic *tala* from the *angas* (parts):
   (a) I 0 I I
   (b) I 0 I
   (c) 0 I

3. Unscramble the names of *ragas*:
   (a) I R V B H A A
   (b) A A Y N M
   (c) K J A M A H
   (d) A M A O H N
   (e) I L H A A B I R
   (f) A A A A A A S B N H K R H N M R

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ASSESSMENT

CHAPTER 7: RAGAS AND TAAL/TALAS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Understands basic music terminologies, such as *naada*, *dhwani*		
1	1.1	Is familiar with the notes of Carnatic and Hindustani music		
1	1.1	Is able to sing selected compositions of Indian classical music using the correct notes of the *raga*, and in the correct *tala*		
1	1.1	Has a basic understanding of some Carnatic and Hindustani *talas*		

Teacher's Comments and Student's Observations

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8 THE MUSIC OF THE PEOPLE

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Our country's music is incredibly diverse, reflecting the unique cultural heritage of each state, shaped by the creativity of its people. This diversity also exists in other art forms like visual arts, dance and theatre.

You may have listened to music that belongs to different regions of our country. Just tick (✓) or strike (✗) in the given columns.

1. The tune of every song is almost the same. ☐
2. The rhythmic structure of every composition is varied. ☐
3. The songs do not have any theme. ☐
4. The songs tell us about life and nature in those regions. ☐

Lok means the people. Hence, *lok sangeet* is the music of and by the people of our country. *Lok sangeet* expresses different emotions or *rasas* and informs you about festivals, rituals, traditions, occupations, beliefs, faith, etc., through the lyrics.

1. Vilavel 2. Sarangi and Damru
3. Desi saxophone 4. Ektara and Gopi jantra 5. Chenda

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FOLK SONGS AND COMMUNITY

Let us listen to this song given below. It is an Assamese song and its form is Bihu. What is a form? We have discussed this in the previous classes. A **form** in music refers to the style of singing or playing musical instruments.

Bhupen Hazarika

Sing the song but first of all, try to read all the words properly. Clap while singing, this will help you understand the rhythm of the song. You can all stand and dance in Bihu style.

SONG: BIHU BIHU LAGISE GAAT

Assamese song by Bhupen Hazarika

Bihu bihu lagise gaat bihu maro ahana
Uru uru korise mon epak naso ahana
Sinu sinu lage tomar naam ki tomar kuana
Bihu maro ahana epak naso ahana
Naam ki tomar kuana jaan

O ...nasani ye naasi jaa
Bihu geet epaki gaa bihu epaki gaa
Chiyuri mahare pepaki gateelo
Ahotor talate roy ukhal makhal lohalo
Nasaniye naasi jaay bihu geet epaki gaay

O ...Bohagare akakhote naase
Korekoye bijuri ulahere
Meghore aare aare

O ...Daore jen dhol bojaye taale taale
Botajoke bihure geet gaare
ohol paare paare
Hurr runjhun moina gun gun moina guri guri jaa naasana

Bihu dancers

SONG SUMMARY

This *Bihu geet,* captures the spirit of Bohag Bihu, a popular festival. The lyrics express joy, celebration, and a deep connection to nature, rhythm and tradition.

You can find more information about Bihu and the associated festivities in your Grade 6 Hindi textbook — *Malhar*.

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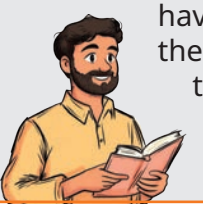
ACTIVITY 8.1

Just like the Assamese folk song you previously learnt, there are different folk songs sung by people of different regions. Do you know any folk song of your region?

- Learn a folk song or a song of celebration from your region.
- Think about the background of the song and the purpose it serves in the community.
- What are the musical instruments used in the regional song? Identify them with their names and sound.
- Sing this song in the class and present the same in the school assembly.
- Also make a presentation about the special elements in the song, the people or the community that sing it.
- Record the song through a mobile phone and share it with your friends.
- Listen to a similar song from a different region of India.
- Use appropriate movements along with the song.

People of Jharkhand playing the Nagada



Note to the Teacher: Share such projects with other schools in your cluster. Also during bagless days, have both, discussion and presentation by the students. Encourage the students to listen to other songs composed by Sri Bhupen Hazarika, who has been awarded the Bharat Ratna for his music.

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UNIQUE VOICES

- Listen carefully to the voices of your friends in the classroom. Are they all unique, or do some sound similar? Probably not! You will hear a variety of tones — sharp and clear, rich and deep, and soft and gentle. Just like our appearances, each voice is unique and distinct. No two people look exactly alike and similarly, no two voices sound exactly the same.

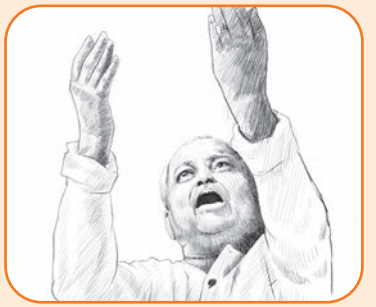
- Have you ever wondered about the difference between a male and a female voice? We often assume that male voices are low-pitched and female voices are high-pitched. However, this is not always true. You will get a fair idea of different types of voices when you listen to the voices of your classmates.

ACTIVITY 8.2: UNCONVENTIONAL SINGERS

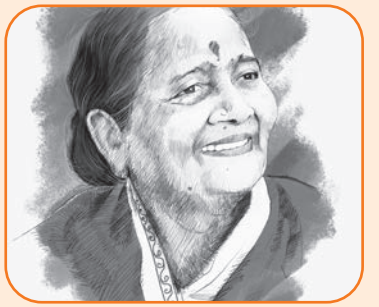
Here are some examples of male and female voices that are unconventional or unusual. Many renowned artists have unconventional voices, and this is what makes them unique and special. Listen to their music online.

Usha Uthup

Teejan Bai



Kumar Gandharv



D K Pattammal

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BREAKING STEREOTYPES

Now let us sing another type of song — A lullaby or a *lori*.

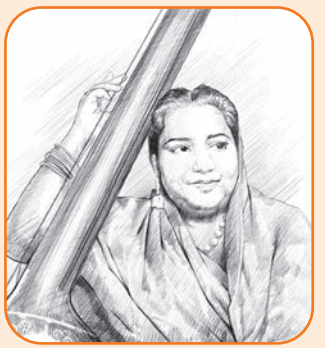
A lullaby is a song sung to help a child fall asleep. While a lullaby is usually sung by a mother, can you think of other people in the family who can sing a lullaby for a baby?

ACTIVITY 8.3

- Learn a lullaby from the members of your family.
- Ask your parents or grandparents whether you had a favourite one when you were a baby.
- Make a note of the words and the specific tune of the lullaby.
- There is a lyrical lullaby, which was sung by a famous singer Geeta Dutt for films. The song was *Nanhee kali soney chali hawa dheerey aana, Neend bharey pankh liye jhoolaa jhoola jaana.* Listen to this song online.

ACTIVITY 8.4

- Let us listen to a *qawwali*. A *qawwali* is a form of devotional music that is related to the Sufi Islamic tradition. Traditionally, *qawwalis* have been performed by a group of male musicians, however today, many female musicians perform *qawwali*, showing how musical forms can evolve and adapt over time.
- Some famous female *qawwali* singers include Roshanara Begum, who was born in Kolkata.
- Find and listen to a performance by a female *qawwali* group online.
- Learn a *qawwali*. So learn from a recording or from an artist, who is in your vicinity.



Roshanara Begum

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WOMEN IN MUSIC

Several Indian women have left an indelible mark on music through their poetry and compositions.

MIRABAI

Mirabai was a poet and devotee of Shree Krishna who lived in the 15th century CE. She was born a princess in a royal family of Rajasthan and married prince Bhojraj of Mewar. From a young age, she was devoted to Lord Krishna, and later on, travelled to many places associated with Krishna like Dwarka and Vrindavan. She was a celebrated poet, and composed hundreds of *bhajans* (devotional songs) in praise of Krishna. She is remembered today as a great saint of the Bhakti movement, and her *bhajans* are still sung in both classical and devotional music styles. Let us learn a popular *Mira Bhajan.*

SONG: BHAJAN — PAYOJI MAINE

Payoji maine ram ratan dhan paayo (2)
Vastu amolik dee mera sataguru, kripaa kar apnaayo (Payoji)
Janam janam ki punji payee, jag mein sabhi khovayo (Payoji)
Meera ke prabhu giridhar nagar, harash harash jas gaayo (Payoji)

SONG SUMMARY

The song expresses Mira's devotion to her lord, Shree Krishna. She expresses that she has found the most precious thing, her guru or teacher who has been very kind to her. She says though she might have lost worldly possessions, this devotion has given her assets worth many births. Then she says her lord is Krishna and she would sing his praises happily.

ACTIVITY 8.5

Let us get to know Lal Ded.

Lalleshwari, commonly known as Lal Ded, was a Kashmiri mystic and poet. She created many *vakhs* (short poems), which are rich in philosophical meaning.

Find more information about Lal Ded online, or from a book in your library.

- Which century did she live in?
- What were her poems about?
- How has she contributed to music and poetry?
- Read the translation of one of her poems and discuss your feelings about it.

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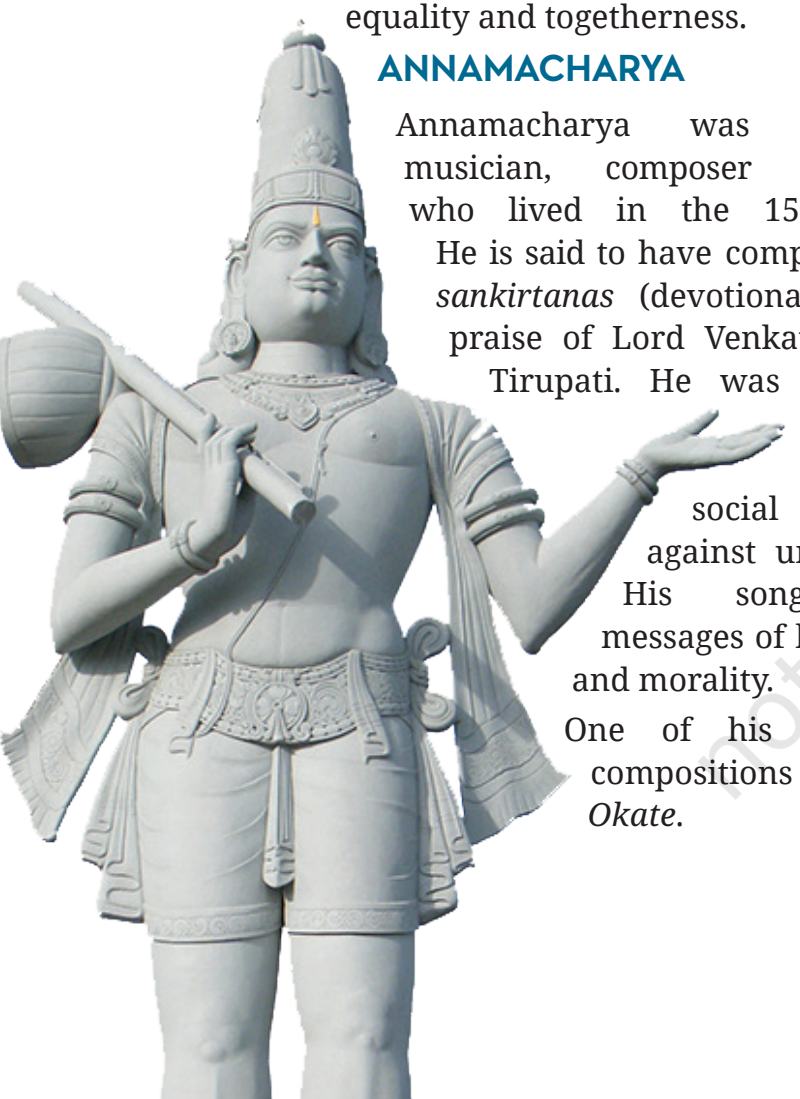
MUSIC AND SOCIAL REFORM

Music can be used to express a point of view and the urge for change in society. Many music composers and poets have used songs to protest against the existing social conditions and to advocate for messages of equality and togetherness.



ANNAMACHARYA

Annamacharya was a Telugu musician, composer and saint who lived in the 15th century. He is said to have composed 32,000 *sankirtanas* (devotional songs) in praise of Lord Venkateshwara of Tirupati. He was among the earliest to oppose social stigma against untouchables. His songs preach messages of brotherhood and morality.

One of his well-known compositions is *Brahmam Okate*.

SONG: BRAHMAM OKATE

Tandanana ahi tandanana pure
Tandanana ahi tandanana pure
Tandanana bhala tandanana

Brahmam okate para brahmam okate para
Brahmam okate para prahmam okate..
Kanduvagu heenadhikamulindu levu

Andariki shri hare antharaathma
Indulo jantukulamintanokate
Andariki shri hare antharaathma
Hare antharaathma

Shri hare antharaathma..
Kadagi enugu meeda kaayu endokate
Pudami shunakamu peeda polayu yendokate
Kadu punyalanu papa karmulanu sarigaava

Jadiyu sri venkateshvaru namamokate
Venkateshvaru namamu okate

SONG SUMMARY

This song describes how God is one. There are no class distinctions like high or low, as God dwells in all beings.

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CHARANKAVI MUKUNDA DAS

In Bengal, Charankavi Mukunda Das, also known as Jogeshwar Datta, who lived in the 19th or 20th century, preached objectives of the *Swadeshi* movement through his songs and plays in villages. Here is a composition by him—

SONG: BAAN ESHECHEY

Baan eshechey maura gange khulte haube nao tomra ekhono ghumao

Kauto Joog Gaichey ketey dekhecho kauto shaupon Ebaar badar boley dhauro boithaa jibon mauron paun Daumkaa hawaar kaal kaal giyaachey Phagun boiche paal khaatao

Kaandtey haube sharaa jibon joog joogantor tauposhshatey eshechey ei laugon Parer maajhi haal dhorechey michey paurer mukh takao

SONG SUMMARY

The song says, "A tide has risen, a flood swells in the river", symbolising the flow of life. "Do not sleep — arise! Much time has already slipped away. If you do not take the oars into your own hands and steer the boat, all opportunities will be lost, and you will be left with only regret for your inaction".

ACTIVITY 8.6: VOICE FOR CHANGE

You also, can use music and poetry to bring about change.

What change would you like to see in your school or your community?

Write an 8-line poem or rap describing why this change is important in a way that convinces others.

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INSTRUMENTS AND REGIONS

"देशे देशे जनानां यद्रुच्या हृदयरञ्जकम्। गीतं च वादनं नृत्तं तद्देशीत्यभिधीयते।"
— संगीत रत्नाकर

"Deśhe deśhe janānāṃ yad ruchyā hṛidaya rañjakam
Gītaṃ cha vādanaṃ nṛittaṃ tad deśhī-tyabhidhīyate"
— Sangeet Ratnakar

MEANING

The diverse tastes and choices of people across different regions of India reflect the country's rich cultural mosaic. This diversity inspires a variety of art forms, including music, musical instruments and dance, creating expressions that resonate with local traditions, beliefs and ways of life.

Kopong — Musical instrument of Ladakh

Different regions in India have different instruments that are characteristics of those regions.

Note: Some instruments may be played in more than one state and sometimes, the same instrument can also be known by different names.

ACTIVITY 8.7: MAP THE INSTRUMENT

1. In Grade 6, the categories of musical instruments have been given. Find images of these instruments online. Which category do the following musical instruments fall in?

Musical Instrument	Category
Mohuri	
Noot	
Damamatu	
Chimta	
Tarpo	

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ACTIVITY 8.8

Print or bring a large map of India. Paste the image of the instrument on the region of the country that it is from.

Mohuri
(Chattisgarh)

Noot
(Jammu and Kashmir)

Kopong
(Ladakh)

Dholak/Dholaki
(Punjab)

Damamatu
(Himachal Pradesh)

Chimta
(Chandigarh)

Nafiri
(Uttarakhand)

Pepa
(Assam)

Pung
(Manipur)

Pipahi
(like Shehnai) (Bihar)

Khuang
(Meghalaya)

Madal
(Jharkhand)

Khanjira
(Karnataka)

Pavri
(Dadra and
Nagar Haveli)

Ghummat
(Goa)

Pepa
(Arunachal Pradesh)

Tarpo
(Daman and Diu,
Lakshadweep)

Jhanjh
(Assam, Odisha)

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ACTIVITY 8.9: KNOW YOUR MUSICIAN

Find and interview a musician in your locality or in your vicinity. Here are some sample questions, feel free to add your own or change these questions.

1. What is your name?
2. What is your style of music called and where is it from?
3. Can you tell us a little bit about your instrument, if you play one? How is it made and how is the sound produced?
4. When did you start learning music and from whom did you learn?
5. How much did you practise when you started learning and how much do you practise now?
6. How is your style of music usually performed?
7. What was one of your most memorable performances and why?
8. What advice would you give to young musicians?
9. How can one learn this style of music if they want to?
10. Is there anything else you would like to share?

Make a collage of musicians from your region and post it on your notice board.

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ASSESSMENT

CHAPTER 8: THE MUSIC OF THE PEOPLE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.1	Is able to speak about the role of music in social reform		
2	2.2	Is able to appreciate the importance of diversity in music		
2	2.2	Expresses their thoughts clearly in the form of a poem or rap		
4	4.1	Is able to sing a local folk song		
4	4.2	Is able to present information about a musician		

Teacher's Comments and Student's Observations

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9 PERFORMANCE

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There are many steps that lead to a successful performance. It is helpful to remember that there is more than singing and playing. There is a lot to contribute to a successful performance even if you are not on stage.

This chapter is divided into three parts to help you build a successful performance—Plan, Prepare and Perform!

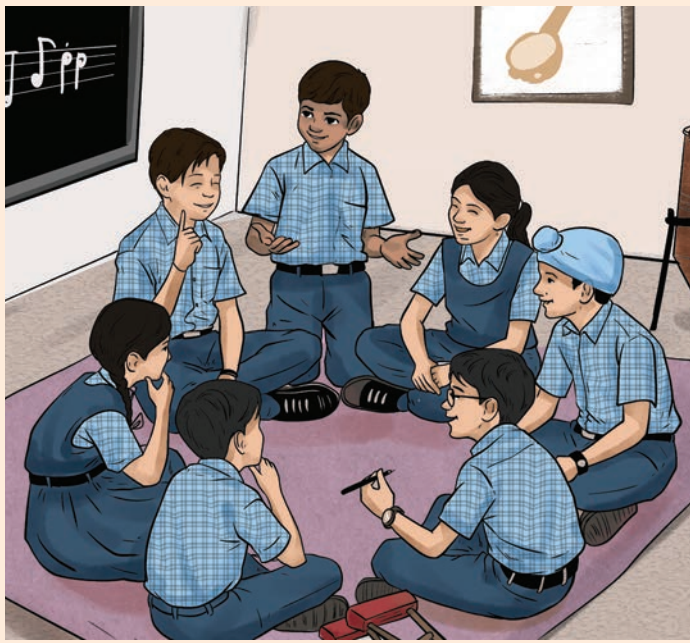
PART A: PLAN

Like most activities, the planning phase is the most important one while putting a performance together. Follow all the steps in the planning stage to think about what your final performance can be.

ACTIVITY 9.1: VISUALISE A PERFORMANCE

To begin your planning, think of the following:

- Where will it be?
- When will it be?
- How long will it be?
- Who will be your audience?
- Will the performance have a theme and title?
- Is this performance intended for a particular event or occasion?
- Are there any elements from other performances that you particularly enjoyed and would like to incorporate?



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ACTIVITY 9.2: CREATE A SONG LIST

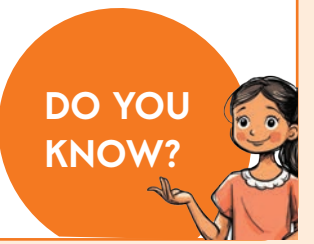
Work with your teacher to make a list of songs that could be used for the performance. Everyone can contribute songs that they know and like, that would work well for the performance. You can choose songs from this book and other songs you already know.

Here is a song that you can sing as an invocation or welcome song.

SWAGATHAM SHUBHA SWAGATHAM

Swagatham shubha swagatham
Atha swagatham, shubha swagatham
Anand mangala mangalam (×2)
Nitha priyam bharatha bharatham
Atha swagatham, shubha swagatham (×2)
Nitya nirantharatha, navatha, maanavatha, samatha, mamatha,
Saarathi saath manorath ka jo anivaar nahi thamtha
Sankalp avijith abhimatham anandha mangala mangalam
Atha swagatham, shubha swagatham
Kusumith nayi kaamnayein surabith nayi saadhnayein
Maitrimath kridaangan mein pramudith bandhu bhaavanayein
Shashwath suvikashitha athi shubham ananda mangala mangalam

Music has been a part of many important events. The 1982 Asian Games, an international sporting event, was held in New Delhi. *Swagatham shubha swagatham*, composed by renowned Sitar maestro, Pandit Ravi Shankar, was sung at the inauguration ceremony.



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ACTIVITY 9.3: INCLUDING FOLK MUSIC

Dances from Chhattisgarh

Keeping in mind your ideas for the performance, look for a folk song from a tradition other than yours. You can research online, or ask musicians and music educators you know. You can even choose from what you have already learnt.

As an example, here's a folk song for you to learn:

ODIA SONG

This is a folk song of the tribals of Koraput, Odisha. This is sung widely during the celebration of Chaita Paraba. The song is about coming together and celebrating the festival with love and enthusiasm.

Ee la ya lori la la la lori
Ee la ya lori la la la lori

Lori danguda lori bulai de
Lori danguda lori bulai de

Barane barane sita kaniya
Barane barane sita kaniya
Sita kaniya magi aailu

Lakhmi kaniya bibha hai bu
Sita kaniya bibha hai bu
Aache boile aache bala ya

Puruba neeti ke magi aailu
Puruba neeti ke magi aailu

Lori k lori la la lori
Lori k lori la la lori

Lori k lori la la la lori

Betu danguda betu bulai de
Betu danguda betu bulai de

Barane barane Lakhmi kaniya
Barane barane Lakhmi kaniya

Lakhmi kaniya magi aailu

Nai baile naib ala ya

Puruba neeti ke buli aailu
Puruba neeti ke buli aailu

Ee la ya lori la la lori
Ee la ya lori la la lori

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PART B: PREPARE

ACTIVITY 9.4: REHEARSAL AND FEEDBACK

- Once you have chosen your song, or set of songs, practise it.
- When you are performing with a group, practise together so everyone works well.
- Find ways to use the elements you learnt in Chapter 1, such as singing in parts or in canon, or using body percussion and synchronisation.
- If you are a vocalist, think of the lyrics of the song and the kind of emotion and story you are trying to convey.
- If you are an instrumentalist, think about how you can play with dynamics and feeling. Know when you are the lead and when you are supporting others.
- Find musical parts for all the performers. See how each person is using their strengths and making the performance better. If you do not have instruments, see how else you can support the performance—sometimes you can even use a stick to keep the beat.
- When you are ready, perform for your teacher or a friend and ask for feedback. This will help you enhance your strengths and work on your weaknesses.
- Make a practise plan, based on the feedback you have received.

Orchestra from Assam — Kala Utsav

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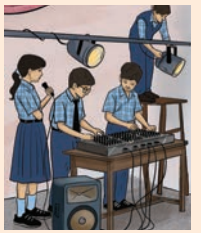
ACTIVITY 9.5: PRODUCTION, PROMOTION AND SUPPORT

For a successful performance, there is a lot more that needs to be done.



- How can you design the stage in a way that is relevant to your theme?
- Are lights and sound equipment required?

- How can you best use the performance space?
- Do you require any props?
- Would you need an anchor to announce and engage the audience?

- Are chairs needed for the audience?
- What else is needed for a successful performance? Plan out every step and prepare.
- How will you let people know or advertise about the performance?

- Can you create eye-catching posters that can be put up around your school? Use ideas from your Visual Art classes.
- Can you create content to promote your performance on social media?

PART C: PERFORM

ACTIVITY 9.6: FINAL PERFORMANCE

On the day of the final performance — welcome the audience and introduce the show, present the performance and end it with a thank you message. Try to record the performance.

After your performance has ended get constructive feedback from your audience and discuss it with your team.

Congratulations! You are now a young performer!

A musical performance in progress

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ASSESSMENT

CHAPTER 9: PERFORMANCE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
3	3.1	Participates willingly in the final performance with confidence and collaborative spirit		
3	3.1	Plays an active role in the planning of a performance including choosing the repertoire		
3	3.1	Prepares enthusiastically for the performance through practice and rehearsal		
3	3.2	Maintains a journal through the preparation period		

Teacher's Comments and Student's Observations

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SUMMATIVE ASSESSMENT

	Examples of Summative Assessment	Criteria for Summative Assessment
Individual	❖ Student is asked to choose and present a song on a given theme. ❖ Student is asked to create a story and embellish it with sound and music. ❖ Student is asked to present a simple classical composition, along with *arohana* and *avarohana* and while keeping *tala*.	❖ Ability to choose appropriately and sing fluently in pitch and rhythm. ❖ Creativity, expression, musical chocies, overall presentation. ❖ Ability to sing the correct notes of the *raga* and with the correct *tala*.
Group	❖ The class prepares for a performance, including planning the repertoire, promoting the event and other aspects of event planning. ❖ The class presents a performance incorporating songs learnt through the year.	❖ Creative ideas, coordination, teamwork and enthusiasm.

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Teacher's Comments and Student's Observations

Doodles and Notes

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DANCE AND MOVEMENT

विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।।३।।

vinā tu nṛityaśhāstreṇa chitrasūtram sudurvidam

— *Vishnudharmottara Purana*

Without the knowledge of dance (*nṛityaśhāstra*) the principles of sculpture (*śhilpaśhatra*) are very difficult to understand.

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NOTE TO THE TEACHERS

Teachers may provide a spacious hall with sufficient space for children to move and dance. The space should have ample ventilation and adequate lights. Guide the children according to their ability to adopt the given principles. Help them to form groups and work as a team.

PEDAGOGICAL PRINCIPLES

1. Help children understand body movements in relation to geometrical shapes to try out comfortable and challenging postures.
2. Interrelationship of arts with sculpture, particularly with body and geometrical shapes.
3. Understanding some basic units of dance with a focus on feet movement and rhythm, and exploring mathematical permutations and combinations of *talas*.
4. Introduction to jumps and pirouettes in dance, and making them comfortable to practice various jumps. This will be physically beneficial for the children.
5. Expression of emotions—encourage children to express their emotions, both positive and negative to foster emotional well-being.
6. Using hand gestures as a communication medium.
7. Learn about dance forms of India including, classical and traditional forms, thereby understanding the cultural diversity of India.
8. Gender sensitisation with learning and understanding role-play irrespective of gender, especially in the case of traditional dances.
9. Introduction to contemporary Indian dance and use of dance in popular culture. Exploring creativity with movements.
10. Learning and researching notable Indian dance personalities.
11. Importance of teamwork and collaborative effort in producing dance.
12. Holistic appreciation of dance and movement with due importance to nature.

THE CURRICULAR GOALS AND COMPETENCIES ARE GIVEN BELOW

CG-1: Develops openness to explore and express themselves through various art forms.

C-1.1: Confidently expresses their personal and everyday life experiences through a variety of dance and movement activities.

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C-1.2: Demonstrates flexibility in the process of collaboratively developing dance and movement practices.

CG-2: Applies their imagination and creativity to explore alternative ideas through the Arts.

C-2.1: Creates and performs dance and movement sequences that challenge stereotypes observed in their surroundings (such as gender roles).

C-2.2: Connects elements of dance and movement, *mudras*, gestures and postures with personal experiences, emotions, and imaginations.

CG-3: Understands and applies artistic elements, processes, and techniques.

C-3.1: Demonstrates stage etiquette, care for stage equipment, props and costumes; and makes informed choice while using dance and movement techniques.

C-3.2: Reworks ideas and expressions used in dance and movement from the stage of planning to final performance, and reviews the entire process.

CG-4: Acquaints themselves with a range of aesthetic sensibilities in regional Arts and cultural practices.

C-4.1: Demonstrates familiarity with various local, and regional forms of dance and movement.

C-4.2: Describes the life and work of a few local dancers, and movement artists in their region and across the India.

10 DANCE AND SCULPTURE

0779CH10

DANCING BODY IN SCULPTURES

The *Vishnudharmottara Purana* emphasises the interrelation and interdependence between various art forms.

Dated around 400 to 600 CE, the end of the Gupta period, is also known as the golden age of Indian arts. It understands the importance of spatial concepts of the performing body.

In this text, a discussion occurs between King Vajra and Markandeya on painting and drama in a memorable verse. It states the manifold interrelationship of performing and visual art.

Sage Markandeya instructs, "One who does not know the laws of painting (*chitra*) can never understand the laws of image-making (*shilpa*); and, it is difficult to understand the laws of painting (*chitra*) without any knowledge of the technique of dancing (*nrtya*) ...".

The precision of geometrical shapes in dance and sculptures was probably worked out due to this interdisciplinary understanding.

Dancing Shiva carvings at Ellora caves, Maharashtra

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GEOMETRICAL SHAPES IN DANCE

Dance and mathematics often intertwine with geometrical shapes, playing a key role in creating balanced and visually appealing movements.

When observing postures in dance, you can identify various geometrical shapes and angles formed by the body, such as triangles, circles and lines.

You have been learning your dance movements with the usage of different body parts.

Small body parts, medium body parts and big body parts which are mentioned in dance texts.

You are familiar with identifying shapes created by upper body bends or torsos.

BODY POSTURES IN UPPER TORSO

Samabhang

Dwibhang

Abhang

Tribhang

Atibhang

Earlier you have used your arms in different ways, moved in circles, made half circles and diagonals. Now, observe how your arms create various geometrical angles when it is used in dance.

Note to the Teacher: Connecting these actions to the lessons in geometry would help the child understand the concepts of lines and angles in an enjoyable way. The geometry teacher could also be involved in planning this.

ARMS AND ANGLES

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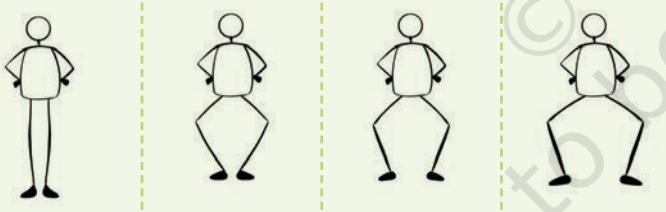
Now, it is time to focus on your lower torso, and explore the geometrical shapes formed through its movements and postures.

BODY POSTURES IN LOWER TORSO WITH KNEE BENDS

Standing on both feet, no knee bend | One fourth knee bend | Half knee bend | Three fourth bend | Full seating on toes

WITH DISTANCE BETWEEN THE FEET



Standing on both feet with equal weight | Half-bent from the knees with heels near each other | Stand with feet apart, making a square shape | Place the feet at maximum width

ACTIVITY 10.1: MY BODY IN VARIOUS SHAPES

Combine your upper torso, lower torso, and arms to make various shapes and postures, and let your friends identify the shapes—squares, triangles, rectangles, parallels or rhombuses?

Bharatanatyam

Kathak

Kathakali

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ACTIVITY 10.2: DANCING SCULPTURES

Temple sculptures throughout India have beautiful dance representation. Some of the important temples include the Chidambaram Temple in Tamil Nadu, the Konark Sun Temple in Odisha, the Dilwara Temple in Rajasthan and Elephanta Caves in Maharashtra.

As discussed before, can you observe the combination of the upper and lower torso in the dance pictures on the previous page? Can you try these postures as shown in the pictures?

Can you identify the various angles in these images?

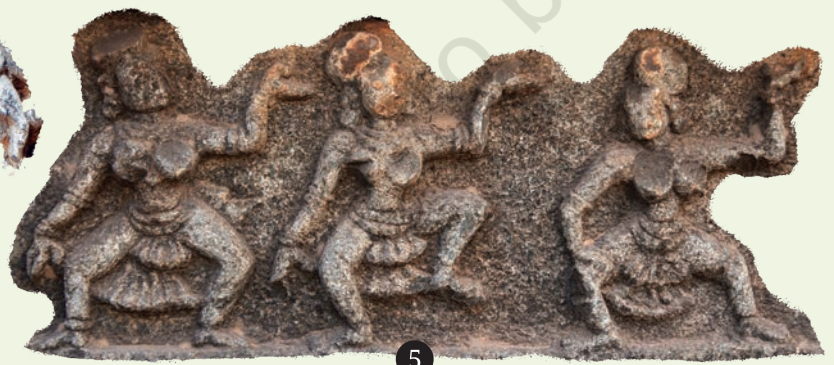
Do you find some positions to be more challenging than others? Why don't you try a posture that is simple and one which is challenging?

1

2

3

4


5

6

Left to right, top to bottom:

1. *Dancing Hindu Goddess, Hoysaleshwara Temple in Halebidu, Karnataka*
2. *Lady Dancer, Sun Temple Konark, Odisha*
3. *Dancing Shiva, Kedareshwara Temple, Halebidu, Karnataka*
4. *Hindu Temple Hoysaleshwara in Halebidu, Karnataka*
5. *Dancers from Hampi, Karnataka*
6. *Jain Temple, Haridwar, Uttarakhand*

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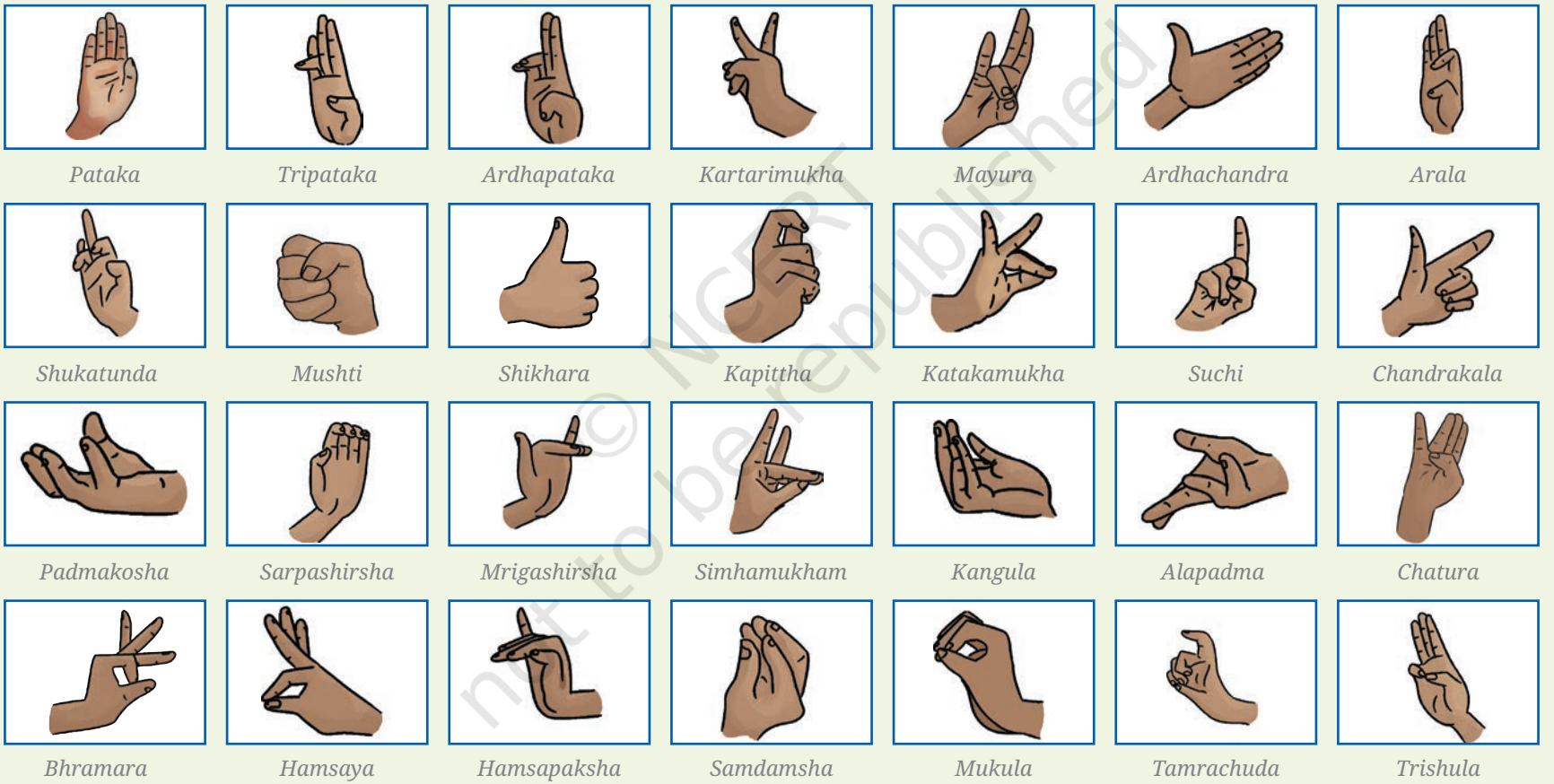
HAND GESTURES

You have learnt *Asamyuta hastas* (single hand gestures) and *Samyuta hastas* (double hand gestures) in *Kriti*, Grade 6. Recall those *hastas*.

ASAMYUTA HASTAS (SINGLE HAND GESTURES)



Pataka *Tripataka* *Ardhapataka* *Kartarimukha* *Mayura* *Ardhachandra* *Arala*

Shukatunda *Mushti* *Shikhara* *Kapittha* *Katakamukha* *Suchi* *Chandrakala*

Padmakosha *Sarpashirsha* *Mrigashirsha* *Simhamukham* *Kangula* *Alapadma* *Chatura*

Bhramara *Hamsaya* *Hamsapaksha* *Samdamsha* *Mukula* *Tamrachuda* *Trishula*

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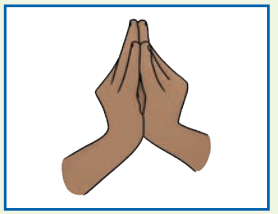
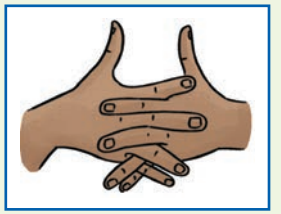
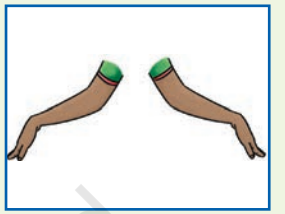
SAMYUTA HASTAS (DOUBLE HAND GESTURES)

Anjali

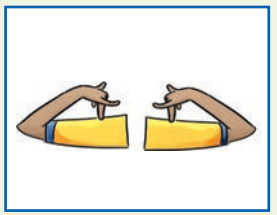

Kapota


Karkata

Swastika


Dola

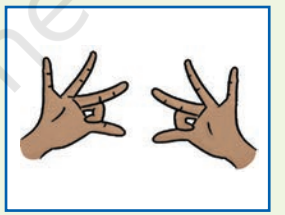
Puspaputa

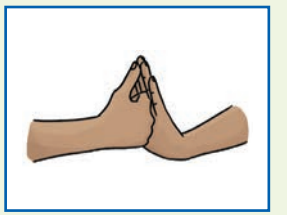

Utsanga

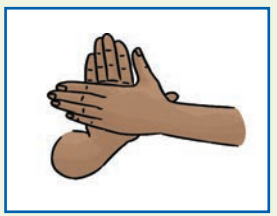
Shivlinga

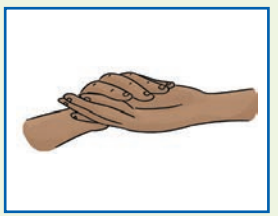
Katakavardana

Kartariswastika

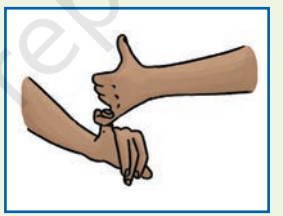

Shakata

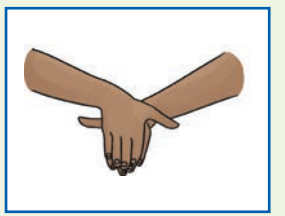

Shankha

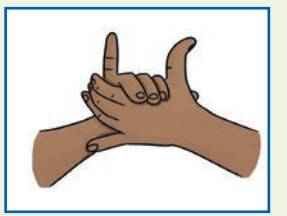

Chakra

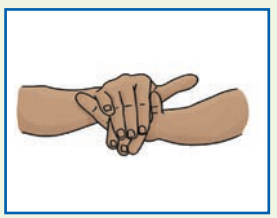

Samputa

Pasha

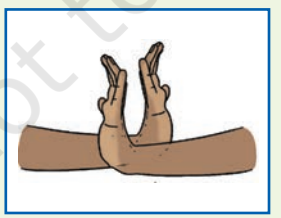

Keelaka

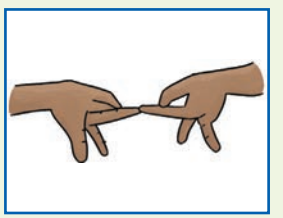

Matsya

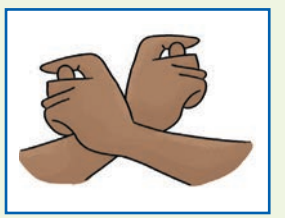

Kurma

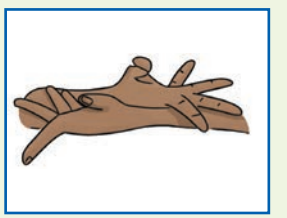

Varaha

Garuda


Nagabandha


Khatwa


Berunda


Avahitta

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ACTIVITY 10.3: HASTAS IN SCULPTURES

Our Indian sculptures showcase their splendid artistry through intricate stances, expressive features and graceful *hastas* (hand gestures). *Hastas* in sculpture impart an artistic aesthetic to the body and convey emotions effectively without the use of words.

Can you see *hastas* in the pictures given below, try them out and see if you can match them with the *hasta* illustrations? It is important to understand that these *hastas* are *dance*, some *hastas* are in sculptures of heritage monuments.

Discuss with your friends, and try out *hasta mudras* as seen and create new ones.

NAVARASA: THE FEELING OF THE NINE EMOTIONS

Emotions and expressions are an integral part of Indian dance. These basic emotions give rise to an emotive ambience that is enjoyed by everyone. That is *rasa*.

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥ १५॥

śhṛingāra-hāsya-karuṇā-raudra-veera-bhayānaka
bibhatsa-adbhuta-sangyau chet-aṣhṭau naṭye
rasāh smṛitah

— Natyashastra

Beauty, laughter, sorrow, anger, courage, fear, disgust and wonder are the eight *rasas* in *natya.*

This is the *shloka* from the Natyashastra that talks about eight *rasas*. The ninth *rasa*, *shanta* was included later by Abhinava Gupta in 10th century CE.

Do you remember the names of the nine emotions we learnt in *Kriti,* Grade 6? Do you remember expressing them?

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Let us remember the nine emotions and expressions:

How do you feel when you smell the fragrance of flowers? — *śhṛingāra*

Does looking at squirrels and their activities make you happy and bring a smile to your face? — *hāsya*

Is there sadness when someone destroys those flowers? — *karuṇā*

Does it make you angry when someone cuts down the trees in the garden? — *raudra*

You bravely rise in protest to stop the destruction of the trees and plants — *veera*

There may be perils in the garden. Suppose there is a snake in the branches of a tree, what will be your emotion? — *bhayānaka*

Some plants are decaying on the ground and unfortunately, they give out a pungent smell that may disgust you — *bibhatsa*

But the beauty of nature is always wondrous — *adbhuta*

Let us all find peace in nature — *śhānta*

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ACTIVITY 10.4: MATCHING EMOTIONS WITH OUR CHORES

MATERIALS

Two bowls of chits

- Bowl 1: Nine emotional states (happiness, sadness, anger, surprise, fear, excitement, calm, confused, proud).
- Bowl 2: Daily activities (e.g., brushing teeth, dressing, going to school, eating lunch, doing homework, doing yoga).

INSTRUCTIONS

1. Each child picks a chit from bowl 1 and bowl 2.
2. The child then enacts the daily activity they picked, performing it along with the emotional state from the other chit.

Include hand gestures with this for effective enactment.

Example: If you pick 'confused' emotional state from bowl 1 and 'do homework' as a daily activity from bowl 2, enact as if you are willing to do homework but don't want to do it right now (you can scratch your head, leave your pen and hold it again, close the book and open it).

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ASSESSMENT

CHAPTER 10: THE DANCING BODY AND EMOTIONS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Understands the use of upper and lower torso in dance		
1	1.2	Understands the geometric shapes the body creates		
1	1.2	Confidently expresses emotions		
2	2.1	Correlates with sculpture		
2	2.2	Understands *hastas* in sculpture		

Teacher's Comments and Student's Observations

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11 DANCE VOCABULARY AND TECHNIQUES

0779CH11

NRITTA, NRITYA AND NATYA

Dance comprises many units which are beautifully connected together. Some have joyous movements, some narrate a story or a situation and some tell the full story. Below are the definitions of *nritta, nritya* and *natya* given from the treatise, *Abhinaya Darpana*, a text widely followed by classical dancers.

नृत्तं — भावाभिनयहीनं तु नृत्तमित्यभिधीयते ॥ १५॥

nṛttah bhāvābhinayahīnam tu nṛttamityabhidhīyate

Nritta consists of dance with only movements without any specific emotive content or narrative.

नृत्यं — रसभावव्यञ्जनादियुक्तं नृत्यमितीर्यते ॥ १६॥

nṛtyam rasabhāvavyañjanādiyuktaṁ nṛtyamitīryate

Nritya combines dance with narration of stories or situations with *rasa* and *bhava.*

नाट्यं — नाट्यं तन्नाटकं चैव पूज्यं पूर्वकथायुतम् ।

nāṭyaṁ : nāṭyaṁ tannāṭakaṁ caiva pūjyaṁ pūrvakathāyutam

Natya is a dance drama where all aspects of performance are integrated to narrate a full story.

You will explore the vocabulary of *nritta* and *nritya* in this chapter.

The most important unit of a dance form are the basic steps that need to be learnt. These steps form the dance vocabulary. The various steps are then strung together to make a dance.

Nritta

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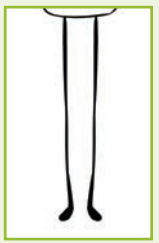
ACTIVITY 11.1 : BASIC STEPS AND RHYTHMS — NRITTA

You have been learning steps and rhythm in your earlier grades, now try some different rhythmic beats, i.e., 5, 6 and 7 beats. Add some permutations and combinations to this. Look at the images drawn below. They are combinations of steps exploring different beats. Do you wish to try your own combinations with various rhythms.

Different ways the feet can be used are shown below —



Feet together

Heel — front, side

Toe — front and back

Cross in front

Cross at the back

Jump with one leg raised

Jump with both legs

You will use these foot positions and movements to build your dance.

Note to the Teacher: Suggestive step combinations are given on Page 118. Actual practice can be based on appropriateness, and convenience based on the region and level of learning. Beginners may try rhythms with simple steps as decided by the teacher. It can be aligned with maths for understanding counting and beats better.

*Bol*s (rhythmic syllables) and counts for the beats can either be decided by the teacher or students.

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5 BEATS ARE A COMBINATION OF 2 AND 3 BEATS

Examples for 5 beats or step counts.

1	2	3	4	5

STEP COMBINATION 1

Start with the right leg.

right	left	right	left	right
stamp	stamp	heel	stamp	stamp

Now, repeat with left leg.

left	right	left	right	left
stamp	stamp	heel	stamp	stamp

STEP COMBINATION 2

Start with the right leg.

right	right	left	right	left
jump	step	cross	step	stamp

Now, repeat with left leg.

left	left	right	left	right
jump	step	cross	step	stamp

Like the above combination of 5 beat steps, combine more steps with heel in front, heel to the side and other variations.

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6 BEATS ARE A COMBINATION OF TWO 3 BEATS (3+3)

Examples of 6 beats or step counts.

1	2	3	4	5	6

STEP COMBINATION 1

Start with the right leg.

right	left	right	left	right	left
toe cross	stamp	heel front	stamp	stamp	stamp

Repeat with left leg.

left	right	left	right	left	right
toe cross	stamp	heel front	stamp	stamp	stamp

STEP COMBINATION 2

Start with the right leg.

right	Left	right	right	left	right
heel	stamp	stamp	toe cross	stamp	stamp

Repeat with left leg.

Left	right	left	left	right	right
heel	stamp	stamp	toe cross	stamp	stamp

Follow the above example and try different combinations of leg movements.

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7 BEATS ARE A COMBINATION OF 3 AND 4 BEATS OR 3+2+2 OR 4+3

Examples for 7 beats or step counts.

1	2	3	4	5	6	7

STEP COMBINATION 1

Start with the right leg.

right	left	right	left	left	right	right
stamp	toe	stamp	heel	stamp	heel	stamp

Repeat with left leg.

left	right	left	right	right	left	left
stamp	toe	stamp	heel	stamp	heel	stamp

STEP COMBINATION 2

Start with the right leg.

right	left	right	left	right	left	right
heel	stamp	stamp	cross	stamp	stamp	stamp

Repeat with left leg.

left	right	left	right	left	right	left
heel	stamp	stamp	cross	stamp	stamp	stamp

Practise the above rhythms in different patterns. You can use music *bandish*es given in music class and add arm movements of your choice.

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NRITYA

In *Kriti,* Grade 6, you started with a *shloka* from the *Abhinaya Darpana,* that gave the concept of the use of hand gestures. This is connected to narration and concentration of the mind in *bhava* to evoke *rasa* for a successful performance. Let us recap the *shloka* and its meaning to present your *nritya.*

यतो हस्त स्ततो दृष्टि । यतो दृष्टि स्ततो मनः
यतो मनः स्ततो भावः । यतो भाव स्ततो रसः

yato hastastato dṛiṣhṭi, yato dṛiṣhṭistato manah
yato manastato bhāvah, yathobhāvastato rasah

Wherever the hand moves, the eyes follow;
Wherever the eyes go, the mind follows.

Where the mind is directed there bhava is created; Where there is bhava, rasa unfolds.

Can you relate this to the description of *nritya* given earlier?

Nritya

CONVERSATION USING HASTA

In Chapter 1, you learnt how *hastas* were skillfully used in sculptures to convey expressions and communicate specific messages. These *hastas* play a vital role in portraying emotions, and narratives in visual and symbolic ways.

You are familiar with the usages of *asamyuta hastas* which you have done earlier.

Note: Please refer to the *Kriti,* Grade 6 for asamyuta hasta usage.

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ACTIVITY 11.2

Now, explore the various ways you can use *samyuta hastas*.

Here are some *samyuta hastas* with various uses.

NAME: *Anjali*

USES

- Namaskar

NAME: *Karkata*

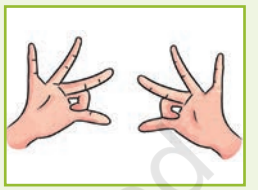
USES

- Gathering of people
- Show belly
- Twist and stretch the limbs

NAME: *Pushpaputa*

USES

- Offer flowers
- Drink water
- Receive things
- Perform *aarti*



NAME: *Shakata*

USES

- Anger
- Demon

NAME: *Shankha*

USES

- Blow conch shell

NAME: *Pasha*

USES

- Disagreement
- Tight knot
- Chain

NAME: *Kilaka*

USES

- Friendship
- Affection

NAME: *Samputa*

USES

- Hide object
- Rolling dice

NAME: *Matsya*

USES

- Fish

NAME: *Garuda*

USES

- Eagle
- Bird

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ACTIVITY 11.3

Now, converse in the class using spelling — *asamyuta* and *samyuta hastas* (Refer to your *asamyuta hasta* usages from *Kriti*, Grade 6).

Demonstrate a meaningful sentence using both *asamyuta* and *samyuta hastas* in front of your friends, and let them guess its meaning.

Try short phrases first like:

WELCOME, MY FRIEND

Welcome

my friend

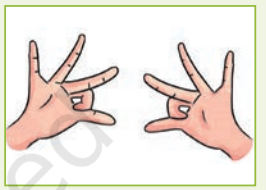
WE ARE TOGETHER

We are

together

DO NOT BE ANGRY AND FIGHT

Do not



be angry

fight

IN THE FOREST, THERE WAS A DEER

In the forest

there was

a deer

THERE ARE FISHES IN THE RIVER

There are

fishes

the river

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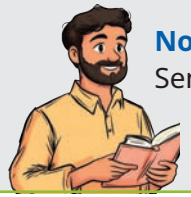
Then, combine further to make full sentences. You can combine hand gestures as per your creativity.

Example:

- Welcome, my friend. Do not be angry and fight, let us go and play together.
- In the forest, there was a deer, flying birds and fish in the river.

Have fun conversations—

1. Do you know Karate? What are the different postures used in it?
2. Do you realise that it can be an important way of communication?



Note to the Teacher:
Sentence can be given by the teacher to individual student.

JUMPS AND PIROUETTES (SPINS)

IN HOW MANY WAYS CAN YOU JUMP AND SPIN IN DANCE?

Jumps, *utplavana*, pirouettes and *bhramaris* (spins) play an important role in a dance performance. The execution of jumps and pirouettes is another unit of dance vocabulary, which can be used in pure dance or to enhance emotive content.

Both jumps and pirouettes can be performed in rhythm with music beats, enhancing the overall impact of a dance. In a dance with stories, it can be without rhythm.

Spinning Jump of Yakshagana

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ACTIVITY 11.4: ENHANCING MY DANCE WITH JUMPS AND SPINS

You might have jumped and spun around while playing, dancing or engaging in everyday activities. Below are some examples of jumps and spins.

JUMPS

Jump with one leg raised

Jump with one leg to move in front

Jump by folding both the legs back

Jump without folding legs

Think, jump and spin with your friends.

Did you enjoy it?

PIROUETTES

Spin on one leg

Spin spreading both hands in air

Different styles of jumps in dance

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ANIMAL JUMPS AND PIROUETTES

Observe how different animals perform jumps and pirouettes in their natural movements.

How does a monkey jump from tree to tree?

How does a cat jump gracefully to land softly?

How do rabbits and kangaroos jump as if they have spring on their legs?

How elegantly does a peacock turn in circles while spreading its feathers?

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These movements are an integral part of our folk, traditional and classical dance forms. In **Karnataka**'s **Yakshagana**, the artist performs pirouettes while standing on knees, often executing them multiple times. **Kalbelia**, a traditional dance from **Rajasthan** is performed in a circular motion while taking pirouettes in a circular path. In the **Pung Cholom** dance of **Manipur,** the drummers jump and spin holding a drum. **Kathak,** the classical dance form of **northern India** is characterised by the spins the dancer executes.

Jumps in Yakshagana

Pirouettes in Kalbelia

Spinning Jumps in Pung Cholom

Pirouettes in Kathak

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ACTIVITY 11.5

Search and watch the below-listed dance forms. Discuss and tick whether they include jumps, pirouettes or both.

Dance Form	Jumps	Pirouettes
Aji Lamu from Arunachal Pradesh		
Cherchera from Chhattisgarh		
Poykall Kuthirai (dummy horse) from Tamil Nadu		
Googa Dhamoda from Haryana		
Cham from Ladakh		
Fugdi from Goa		

Divide yourselves into four groups, and in each group try some of these jumps and pirouettes that you have observed in these dances.

ACTIVITY 11.6: STORYTELLING

STORYTELLING WITH OWN DANCE TECHNIQUES

You have learnt basic steps, expressing emotions appropriately based on the situation, effective use of *hastas*, and incorporating jumps and pirouettes, create your sequence of situations, incorporating all the above elements.

GAME TIME — MOOKAABHINAYA

Form two groups. The first group will act out a small situation using expressions and hand gestures. The other group must guess the situation. Continue the game for a few rounds and then decide the winning group.

It will be a lot of fun.

Note to the Teacher: Suggest different situations to children, depending on their level and ability.

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ASSESSMENT

CHAPTER 11: DANCE VOCABULARY AND TECHNIQUES				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Understands basic techniques of combining different parts of feet for movement		
1	1.2	Understands the rhythmic elements used for practising basic dance steps		
1	1.2	Understands the importance of hand gestures as tool of communication		
2	2.2	Correlates jumps and spins in various dances		
2	2.2	Feels comfortable in practising jumps and spins		
2	2.2	Uses all techniques to express oneself		

Teacher's Comments and Student's Observations

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12 DANCE, YOU AND CREATIVITY

0779CH12

MOVEMENTS OF HIPS IN DANCE

After exploring the movement of upper torso, lower torso, arms and legs you will now see the movement of the hips and the *kati*—another body part mentioned in the *Natyasastra.*

Hip movements in Indian dance tradition play a vital role in expressing the rhythm and emotion of the song. While their specific use and style can vary across different classical and folk dance forms, they are characterised by grace, precision and fluidity.

Below are the hip movements intricately woven into Indian dance traditions.

TWISTING OF THE HIP

Garbha uses the movement of twisting in its style of turning.

SIDE TO SIDE

In many folk dances of our country, you can observe side-to-side hip movements, for example, the *Kalbelia.*

BACK AND FRONT

A few Indian dance traditions feature back-and-forth hip movements. You can observe such movements in dances like the *Bihu* and *Chhau.*

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CIRCULAR

How do you rotate a hula hoop? Have you observed hip rotation while using one? For instance, can a snake dance have circular hip movements?

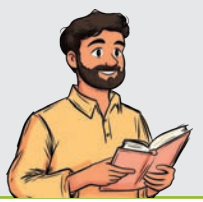
Sapera Dance of Rajasthan

Hula Hoop

ACTIVITY 12.1: DANCE WITH HIP MOVEMENTS

Now, observe such hip movements in different Indian dances and try to replicate them. Create your own dance with characters and animals, and add appropriate hip movements for it.

Students practicing dance using hip movements



Note to the Teacher: Coordinate an activity of watching some dance forms and divide the students into groups to try the various ways in which hip can move. Movements in QR code in the beginning of the chapter.

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TRADITIONS AND TRANSFORMATIONS BEYOND BOUNDARIES

In *Kriti,* Grade 6, we discussed many dance traditions and the role of male and female dancers. In solo traditions, the solo dancer plays different roles and switches from one character to another. There was a strong tradition of female dancers all over India, who enacted stories and poetries, taking on various roles. Simultaneously, there were male dancers who sometimes performed in the garb of a woman. One such personality is the famous Kuchipudi dancer, Vedantam Satyanarayana Sarma, who performed in female costume.

Vedantam Satyanarayana Sarma

In traditional dance-drama traditions male dancers often take on the role of women and their costume decides the portrayal of the character. Some dance traditions also use masks for portrayals like *Chhau* which we learnt about in *Kriti*, Grade 6.

We will learn about two more such performance traditions where men have traditionally been playing female characters. Though now both traditions are welcoming women into their traditional practises.

BHAGAVATA MELA NATAKAM FROM MELATTUR, TAMIL NADU

N. Sreekanth Natarajan

A dance-drama tradition of southern India. This form to originated in the village of Kuchipudi in Andhra Pradesh, the main protagonists were Tirtha Narayana Yati and Siddhendra Yogi. Some *bhagavatar*s moved from Andhra after the decline of the Vijayanagara Empire to Melattur, Thanjavur patronised by the Nayaka kings and thus started the Melattur tradition. Famous Sanskrit scholars, Gopal Krishna Shastri and his son Venkatrama Shastri became disciples of saint Narayana Tirtha Yati. Patrons, Achyutappa Nayak and Sevappa Nayak gifted the village Mellatur to these Brahmans and it became a centre of fine arts. Early 20th century CE, the most famous bhagavatar was Natesha Iyer, and after his death, the troupe was continued under G. Swaminathan. Other important persons were Balu Bhagavathar and T.V. Natesh Bhagavathar. E. Krishna Iyer was instrumental in reviving the tradition with the Madras Music Academy in 1950.

The main performance was Prahlada Charitam at the Varadaraja Perumal temple during Narasimha Jayanti in May or June. Conventionally male dancers play the role of women.

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ANKIYA BHAONA FROM ASSAM

Ankiya Nat is a dance-drama tradition from Assam which developed in the 15th century CE. Following the tradition of singing and dancing of Vaishnavism, *namghars* and *sattaras* were established where the monks who were all males performed stories of the *Bhagavata purana* through music and dance. A certain kind of presentation of *ankiya nat* is called *bhaona* which combines live instruments, singers, dance and elaborate costumes in production. Masks are important props in this *nat* tradition. The *bhaona* begins with a Sanskrit benediction and the songs are in *Brajaboli*. The most important *namghar* is the *Kamalabari Sattara* in Majuli, Assam.

ACTIVITY 12.2

Sita mask in Ankiya Bhaona

Purulia Chhau

My character determines costume and my movement: Going beyond boundaries

Decide on a character, for example, a lady's movement or mask which can include side-to-side hip movements or a peacock costume, or mask which can include front and back hip movements. Earlier, you learnt mask-making in theatre. Can you recall that for making masks?

Now, choose your hip movement and/or a mask to portray a character of your choice.

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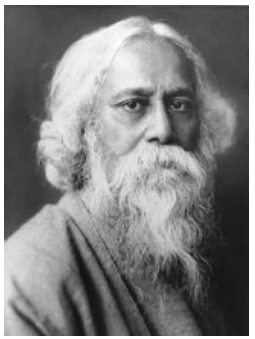
DANCE TRADITIONS IN TRANSITION AND TRANSFORMATION

During cultural reconstruction with the nationalist movement, there was a regeneration of classical dances and emergence of contemporary movement vocabulary.

RABINDRANATH TAGORE

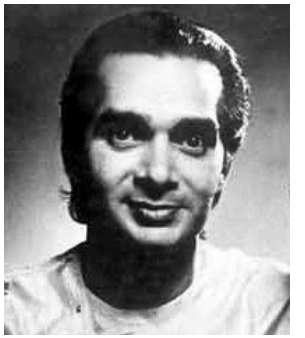


Rabindranath Tagore established one of the first fine arts universities, the Vishwabharati University in Shantiniketan in 1921. It was instrumental in developing a new dance vocabulary, drawing from our traditional dances that came to be known as *Rabindra Nritya*. He pioneered professional dance for women.

Rabindra Nritya

Now, try to dance two lines of a dance in *Rabindra Nritya*.

UDAY SHANKAR



Uday Shankar was perhaps the pioneer of modern Indian dance. He began his dance career in 1920, dancing with Anna Pavlova with no formal training. He creatively amalgamated various dance traditions of India from classical, folk, traditional, and tribal to present a completely new dance style which has come to be known as the Uday Shankar Style. His dance film **Kalpana** made in 1948 has remained unparalleled to date.

Uday Shankar and Amala Shankar in a Performance

Watch some clips of Uday Shankar and film Kalpana from your QR Code, and try to dance few phrases of that.

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CHOREOGRAPHY: FROM STAGE TO SCREEN

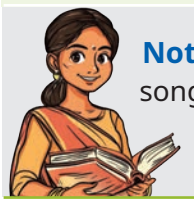
You have been getting used to the term choreography in dance. Now, you can see the same on screen.

Indian cinema throughout its existence has used many Indian dances in its choreography. Notable ones being *Mughal-e-Azam*, choreographed by Lacchu Maharaj and *jhanak jhanak payal baje* by Gopi Krishna. Many south Indian actresses were accomplished *Bharatanatyam* dancers and danced beautifully in movies. Bharat Ratna awarded, M S Subbulakshmi had a flair for *abhinaya* and performed such sequences in many of her films. In recent times, the famous *kahe ched ched mohe* choreography by Birju Maharaj became very popular. Beautiful *Garba* sequences and many other folk forms are also seen in many movies in every part of the country.

ACTIVITY 12.3: MY CREATIVE DANCE

Develop your creative dance using the patterns of movement learnt till now. Divide yourselves into groups of 1, 2, 3 and 4, respectively. Each group will work out different phrases of movement. Choose your composition, music *swar* and rhythm variations that you have practiced earlier. You can also choose a situation or represent a character and add emotions. Now, put together one complete dance joining the dance phrases of each group. You have, thus, gone through the complete process of composing and choreographing a dance.

Students performing creative dance



Note to the Teacher: Let the children watch some of the dance movie songs mentioned above like *apalam chapalam, jhanak jhanak payal baje, Sankarabharanam* and other ones chosen by the teacher.

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ASSESSMENT

CHAPTER 12: DANCE, YOU AND CREATIVITY				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.2	Overall participation in class		
3	3.1	Explores the use of props like masks or something else to enhance their characterisation		
3	3.2	Feels comfortable in using hips in movement and creatively adds it to their movements		
3	3.2	Is interested to try different character postures and movements while using the hips		
3	3.2	Creatively uses all techniques learnt to make a dance		
4	4.1	Interested in knowing about contemporary development of dance traditionally and in popular culture		

Teacher's Comments and Student's Observations

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13 PERSONALITIES

0779CH13

SHAMBHU MAHARAJ

Scion of the Lucknow *Gharana* of Kathak, **Shambhu Maharaj** belongs to a family of traditional Kathak dancers. His forefathers were gurus and dancers at the court of Nawab Wajid Ali Shah of Awadh. His father was the famous Kalka Prasad and uncle Binda Deen, who consolidated the Lucknow *Gharana* of Kathak. Trained under his uncle Binda Deen. Later, he established a post-independence with his elder brother Acchan Maharaj repetorrie of dance. He made his debut in Lucknow in 1926 at the All India Music Conference after which he performed regularly as a soloist, and with his elder brothers Acchan and Lacchu Maharaj. He moved to Delhi in 1955 and taught Kathak at the Shriram Bharatiya Kala Kendra, establishing the tradition of the Lucknow *Gharana* in Delhi. He was very famous for his *abhinaya* and *bhav batana,* and he performed such in the court style of sitting and enacting. He taught his nephew, the famous **Birju Maharaj** and many other famous Kathak dancers of India. He is survived by his sons Ram Mohan and Kishan Mohan who are also accomplished dancers, and *gurus*. He was the recipient of the Padma Shri in 1958 and Sangeet Natak Academy Award in 1967.

Shambhu Maharaj

Birju Maharaj

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KEDAR NATH SAHU

Kedar Nath Sahu was one of the leading exponents of **Seraikella Chhau.** He comes from a traditional family of *Chhau* dancers belonging to the Kanasari caste, who are engaged in these dance practices along with their main occupation of making household utensils. He started learning the dance form at a very early age from his father and grandfather. The dance form followed a *Guru-Sishya Parampara* and the art was orally transmitted from generation to generation. He performed in the troupe of Kumar Bijoy Pratap Singh Deo but later formed his own troupe with his disciples. Recipient of the Sangeet Natak Academy Award in 1981 and the Padma Shri in 2005. His performances received acclaim both in India and around the world. Many illustrious dancers trained under him as his students; the notable ones being Shashadhar Acharya, Gopal Prasad Dubey and Sharon Lowen to name a few.

Seraikella Chhau Masks

ACTIVITY 13.1

Research and write about any one personality—the great dancer Balasaraswati, Pandit Hazarilal, Keermane Shivaram Hedge, Gulabo Sapera.

Present it to the class as a project work.

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ASSESSMENT

CHAPTER 13: PERSONALITIES				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
4	4.2	Shows interest to learn about dance personalities		
4	4.2	Actively researches about at least one other dance personality		
4	4.2	Creative presentation in a project work or journal		

Teacher's Comments and Student's Observations

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14 NATYA

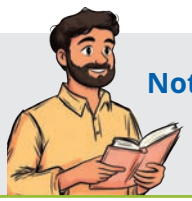
0779CH14

Natya is storytelling through performance. You have read the description of this earlier in the book and read about two *natya* traditions.

In this chapter, you will explore how dance elements can be incorporated into *natya*.

A story can be made into a performance with elements of dance and choreography, dialogues, musical elements with songs, musical instruments, and costumes and make up. Discuss about telling a story and how you can incorporate dance movements in *natya* with your friends. A story is given below for you to consider or you can choose your own story for presentation and have fun putting it together with choreography.

So, let us dive into this chapter by reading a story and then dancing to the story. That will be interesting and enjoyable.



Note to the Teacher: Do this activity according to your regional languages and practices.

One lazy afternoon, Grandma gathered the children to tell them the story of Krishna and the snake Kaliya. She began her story in a soft animated voice bringing the story alive with her dramatic narration.

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"Long ago, on the banks of the river Kalindi, there lived a monstrous serpent called Kaliya Naag. He was a terrible creature, hissing and coiling, frightening everyone who came near him. Even birds would not fly over the river, and children were too scared to play by its banks. But one day, little Krishna arrived."

"Now, Krishna was not afraid of anything. He saw the frightened children and decided to help them. He climbed the tallest tree by the river, flute in hand, and began to play it. The music was so sweet and enchanting that it flowed over the water like sunlight on ripples. Even Kaliya couldn't resist. The great serpent rose from the river, swaying to the melody, his anger forgotten and his eyes shut in joy. Then, Krishna leapt onto Kaliya's hood and began to dance. Oh, how he danced! His tender feet moved nimbly with such grace and rhythm that even Kaliya, fierce as he was, couldn't help but join in. Soon, birds were singing again, animals came out of hiding, and the children clapped and cheered. Kaliya calmed down and happily, slipped away into the river, never to trouble anyone again."

The children listened with rapt attention and then excitedly asked grandma to help them enact this *natya*.

She replied, "Yes we have to plan and design the whole story, choreograph it with dance, music, enactment, costumes and stage design. You see children, through music and dance, even the wildest heart can be calmed. *Natya*—our beautiful art of storytelling—isn't just for entertainment. It teaches, it heals, and it brings peace".

All traditional performances begin with a salutation to seek blessings of the Almighty. Here you will see references of salutation and benediction with reference to *natya*.

She said, "In our traditions, every play begins and ends with gratitude. Before the performance, we seek blessings for its success—just as we start our day with a prayer or sing during the morning assembly at school. It helps us focus our mind and brings a sense of calm. The salutation is an essential part of any play's preliminaries in the Indian *natya* tradition. Let us learn some prayers which can be recited as a salutation to the almighty and as benediction after the conclusion of the *natya*".

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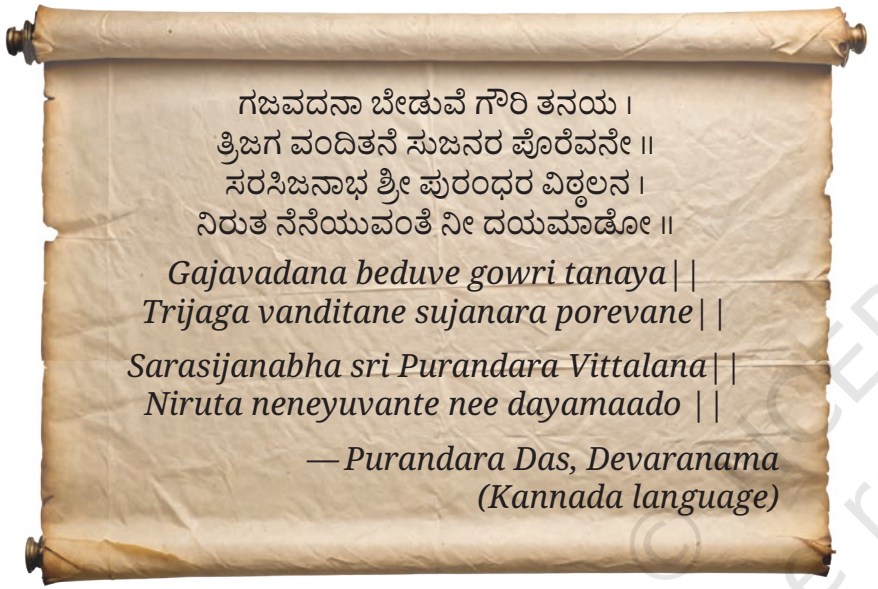
Here is one example which you can use as a salutation in your performance or you can select your own.

SALUTATION



ಗಜವದನಾ ಬೇಡುವೆ ಗೌರಿ ತನಯ ।
ತ್ರಿಜಗ ವಂದಿತನೆ ಸುಜನರ ಪೊರೆವನೇ ॥
ಸರಸಿಜನಾಭ ಶ್ರೀ ಪುರಂಧರ ವಿಠ್ಠಲನ ।
ನಿರುತ ನೆನೆಯುವಂತೆ ನೀ ದಯಮಾಡೋ ॥

Gajavadana beduve gowri tanaya||
Trijaga vanditane sujanara porevane||

Sarasijanabha sri Purandara Vittalana||
Niruta neneyuvante nee dayamaado ||

—Purandara Das, Devaranama
(Kannada language)

MEANING

Gajavadana—one who has elephant face (Ganesha)

Beduve—I pray

Gowri Tanaya—son of Gowri

Trijaga—the three worlds

Vanditane—worshipped

Sujanara — by good people

Porevane — protector

Oh elephant faced god! I pray for you. You are the Son of Goddess, Gowri (Parvati). You are worshiped by all the three worlds. You are the protector of all good people such as sages.

MEANING OF LAST STANZA

Sarasija Nabha — one who has lotus in his navel

Sri Purandara Vittalana — Lord Vishnu (pen name of purandara daasa)

Niruta — always

Neneyuvante — make me remember

Nee — you

Dayamaado — shower blessings

Oh Lord Vishnu (*Purandara Vittala*) the one who has lotus in his navel, shower your blessings to remember you at each and every movement.

BENEDICTION

Similarly, all performances ends with a benediction. She ended by saying, “And when the play ends, we bow to the audience to thank them for their time, and attention. After all, what is a performance without those who come to watch

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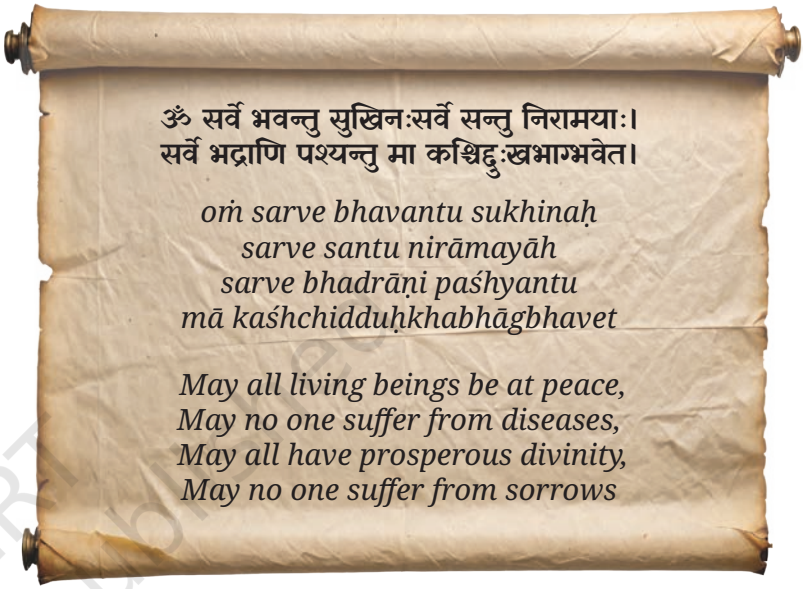
it? This exchange of respect is what makes *natya* so special—it is not just about the story but about the connection it creates between those who perform and those who watch."

Here is an example of a benediction.



ACTIVITY 14.1: PLANNING THE PERFORMANCE

You will note down all dance elements that can be incorporated into this *natya* format.

Divide yourselves into groups. Each group will work out certain dances for the story. The different sections can be:

MOVEMENT SELECTION

Think and discuss the appropriate dance movements to express emotions, and enhance the *natya*. Following must be added to the performance—

- Steps
- Rhythm and different beats (like 5, 6 and 7 beats) for appropriate scenes.
- Navarasa (*bhayanaka* for children, *raudra* for Kaliya, *veera* for Krishna, etc.)
- Appropriate body movements: Upper and lower torso, hip movements, and so on
- Hand gestures, animal *hastas*, jumps and spins

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An example of how sections can be divided in reference to the story is given below.

Choreography

SECTIONS

- **Salutation:** Generally a salutation happens with dance movements. So choose a song and choreograph a salutation like a prayer dance.
- **Dance of Krishna and friends:** What steps and rhythms can you use here?
- **Movements of Kaliya and reactions of the children:** Can you use the twisting and circular hip movements for Kaliya. How will the children show fear?
- **The fight between Krishna and Kaliya:** Which steps and rhythm can be suitable for a fight sequence? Which jumps, spins and *hasta*s can be added here?
- **Celebration after the defeat of Kaliya:** How will you compose a celebratory dance? You can use a song or *bandish*es from your music class to choreograph this.
- **Benediction:** Compose a benediction using *hasta*s.

Now, you can discuss.

MUSIC SELECTION

Correct music elements need to be selected for various sections. Discuss which section can have percussion or vocal, etc. Choose the music or song that is traditionally used in your region.

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COSTUMES AND PROPS

Decide on different props and costumes for the character. For example,

Peacock feather

Flute

Dhoti for Krishna character

A blue *dupatta* to symbolise the river

Masks for animals

ACTIVITY 14.2: PRACTISE AND PRESENTATION

Now comes the fun part, use your creativity to put together the movements worked out by each group, and perform your story with dance and movement as a grand finale.

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ASSESSMENT

CHAPTER 14: NATYA				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
3	3.1	Understands storytelling		
3	3.1	Actively participates in making of *natya*		
3	3.1	Shares and collaborates with eagerness		
3	3.1	Imaginatively uses all aspects of performance in making this presentation		

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Teacher's Comments and Student's Observations

SUMMATIVE ASSESSMENT

	Examples of Assessment	Criteria for Assessment
Individual	❖ Show body postures in relation to geometrical shapes with a *hasta* like a sculpture ❖ One sequence of dance movement in rhythm ❖ Make one sentence using *hastas* ❖ Project work	❖ How many postures can they demonstrate with proper understanding and correlate accurately with sculpture ❖ Whether dance movement sequence is done with understanding the patterns practised ❖ Proper use of hands for conversation ❖ Content of project work
Group of 3 or 4	❖ Comfort and coordination in using hip movements. ❖ Putting together a performance with a story.	❖ Creativity ❖ Collaborative attitude

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Teacher's Comments and Student's Observations

Doodles and Notes

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Visual Arts

कलानां प्रवरं चित्रं धर्मकामार्थ मोक्षदम्।
मङ्गल्यं परमं ह्येतद् गृहे यत्र प्रतिष्ठितम्॥

kalānāṁ pravaraṁ chitraṁ
dharmakāmārtha mokṣhadam ।
māṅgalyaṁ parmaṁ hyetada gṛihe
yatra pratiṣhṭhitam ॥

Among the arts, painting is the foremost; it bestows dharma, artha, kama, and moksha. Wherever it is established, it brings auspiciousness.

— Chitrasutra from Vishnudharmottara Purana, Ch: 43 shloka 38

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NOTE TO THE TEACHERS

Dear Teacher,

Let us take our students deeper into the fascinating world of visual arts, ideas and communication. In this grade, the focus is on broadening their exposure to visual art processes and traditions while honing their skills and techniques. It is important that you read every chapter carefully. You can modify the activities to suit your local context and the specific needs of your students.

To create the best learning experience for every student consider the following points.

The Visual Arts classroom requires

1. Ample space for students to work comfortably.
2. Sufficient light and ventilation.
3. Organised storage and easy access to art materials, tools, basic stationery and audio-visual facilities.
4. Space for showcasing and exhibiting artwork periodically.

VISUAL ARTS PEDAGOGY WOULD NEED TO

1. Use storytelling and everyday examples to introduce concepts and processes.
2. Encourage students to freely express their original ideas, imaginations, emotions and curiosities in their artwork.
3. Encourage students to create original artwork inspired by their observations of everyday life and experiences, rather than copying images from other sources.
4. Allow students to explore, investigate, experiment, collaborate and have dialogues in the classroom.
5. Include outdoor activities and field trips to explore and observe the life and culture around them.
6. Organise visits to museums, heritage monuments and *melas*.
7. Invite local artists and craftspeople for interactive sessions, workshops for hands-on experience.
8. Inculcate simple habits of cleaning up after working, putting back used materials and maintain art materials with care.
9. Encourage students' participation and decision-making in selecting artwork for classroom display or exhibitions.

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Visual arts, assessment should be based on the following Competencies for the Middle Stage.

C-1.1 Expresses confidently their personal and everyday life experiences through various visual art forms.

C-1.2 Demonstrates flexibility in the process of collaboratively developing visual arts practice.

C-2.1 Creates visual artwork based on situations or stories that challenge stereotypes observed in their surroundings (such as gender roles).

C-2.2 Connects visual imagery, symbols, and visual metaphors with personal experiences, emotions, and imaginations.

C-3.1 Demonstrates care and makes informed choices, while using various materials, tools and techniques in the Visual Arts.

C-3.2 Refines ideas and techniques of visual expression from the stage of planning to the final presentation, and reviews the entire process.

C-4.1 Demonstrates familiarity with various local and regional forms of art.

C-4.2 Describes the life and work of a few local artists in their region and across India.

LEARNING OUTCOMES THAT CAN BE ASSESSED ACROSS CHAPTERS

CG	C	Learning Outcomes	Teacher	Self
1	1.1	Exhibits artworks and confidently shares ideas, feelings and processes		
1	1.2	Tries new ideas and takes suggestions while collaborating with each other		
3	3.1	Carefully uses, cleans and stores art materials in an organised way		
4	4.1	Discusses the scale, appearance, material and themes seen in artwork (e.g., sculptures/paintings seen in local art forms and heritage monuments)		
4	4.2	Uses art terminology while discussing or writing about artwork		
4	4.2	Enquires about the work and socio-economic conditions of local artists		

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15 OBJECTS IN ICONS AND SYMBOLS

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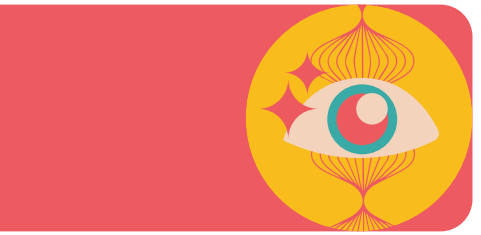


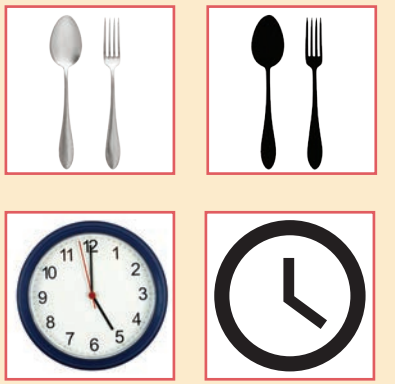
Visuals help us communicate with one another. Examine the visuals on this page. Each one gives you information quickly and directly. Such visuals are called **icons**.

An icon is a simplified visual representation of an object, place or idea. Icons do not show too many details. For example, a mobile phone display has icons depicting the clock, remaining battery charge, network connections, applications, and so on. Below are a few other icons that you come across regularly.

In this chapter, you will learn how objects can be represented as icons and symbols to convey information. You will explore how these visual elements are used in logos, signages and even as emojis while texting. Through various activities, you will practise drawing objects to make them appear two-dimensional or three-dimensional and learn to convert them into icons.

You will also explore how objects take on other meanings when used as symbols.

Notice how the details in these objects have been removed to create icons.



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ACTIVITY 15.1: UNDERSTANDING SIMPLE ICONS

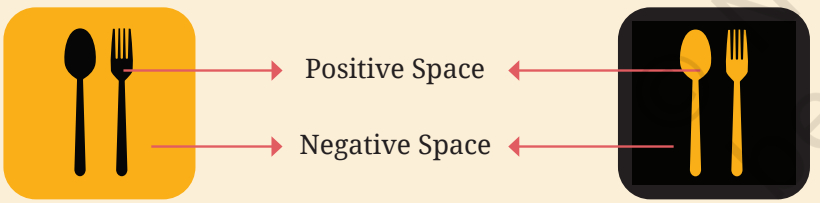
Look at the two icons of the fork and spoon.

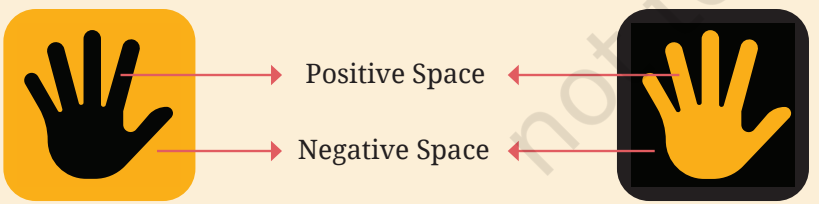
The **positive space** depicts the objects.

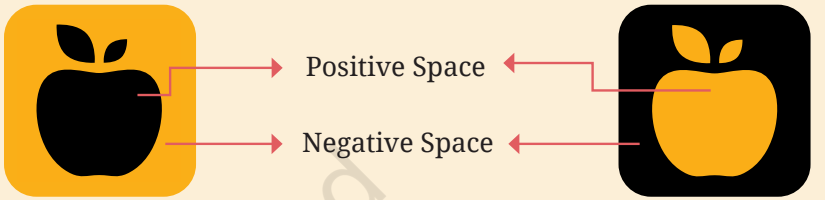
The **negative space** is the blank space.

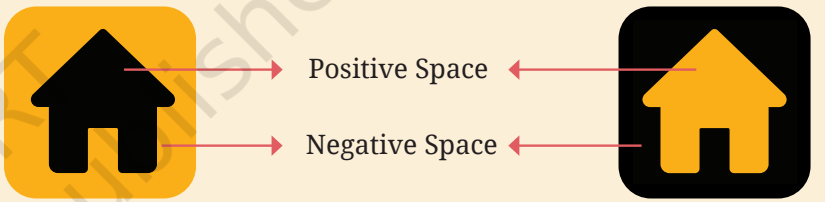
Thus, black is positive in one image and negative in the other. Observe the positive and negative spaces in the other icons. Icons generally have a lot of **negative space**.

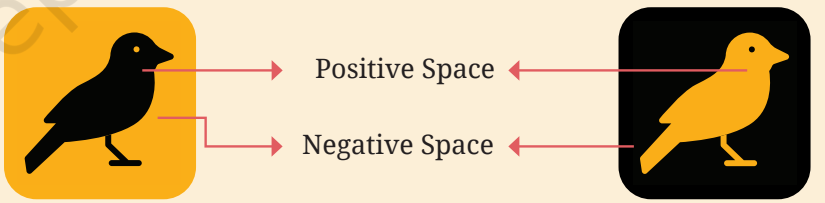
This helps the main object to be visible even in very small sizes.

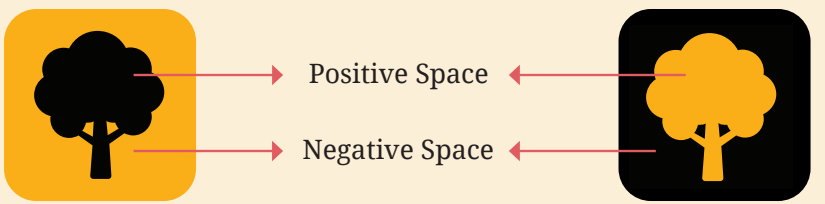












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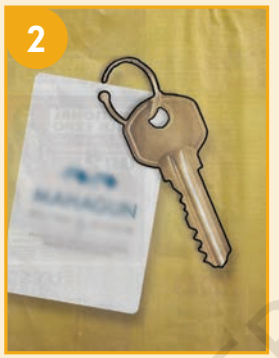
CREATE STENCILS FROM THE OBJECTS

Materials: Old newspapers or magazines, scissors, plain A4 paper, pencil and eraser.

Step 1: Look through old newspapers or magazines and identify two or three objects that are completely and clearly visible.



Step 2: Now, carefully highlight the outline of this object.

Step 3: Choose an object and cut out the section containing it.

Step 4: Cut the object along the outline. This is called a **stencil**.

Step 5: On a sheet of paper, use this **stencil** to draw the object.

Step 6: Colour within the outline, and notice the positive and negative space, thus created.

Show this to your friends and ask them to identify the object. Repeat stencilling with other objects. Can your friends identify the object from the shape created by the stencil?

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ACTIVITY 15.2: DRAWING ONE OBJECT IN DIFFERENT WAYS

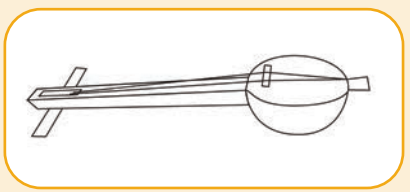
A musical instrument made by a student

An object can be drawn using different techniques to create two-dimensional or three-dimensional forms.

See the example below.

CONTOUR OF THE OBJECT

- This is an outline.
- Looks transparent.
- Object looks two-dimensional.

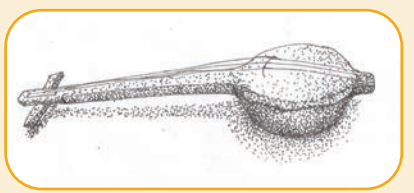


SILHOUETTE OF THE OBJECT

- This is a coloured flat shape.
- Looks opaque.
- Object looks two-dimensional.

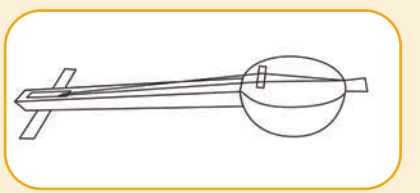
SHADING THE OBJECT

- Captures light and shade through tonal variations using techniques like cross-hatching and stippling.
- Object looks three-dimensional.



ICON OF THE OBJECT

- Simplified image with essential details.
- Object looks two-dimensional.



Choose an object and get ready to draw it.

Materials: Five sheets of A5 size (half of A4) paper, sharpened pencil, eraser, colours and pen.

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MAKE A CONTOUR OF AN OBJECT OF YOUR CHOICE

Take an A5 paper and a pencil.

Step 1: Observe and measure.

- Keep the object at more than 2–3 feet distance.
- Closely observe the shape and size of the object.
- Use your pencil as a measuring tool as shown.
- Place your thumb on the pencil, align it with the object to measure its parts.
- Measure and mark the proportions of the object on your paper.

Step 2: Draw the contour.

- Keep looking at the object as you draw each part till you complete its contour.

Note to the Teacher

- Each student should individually choose an object to draw.
- Ensure that they use the same object for each artwork in this activity.

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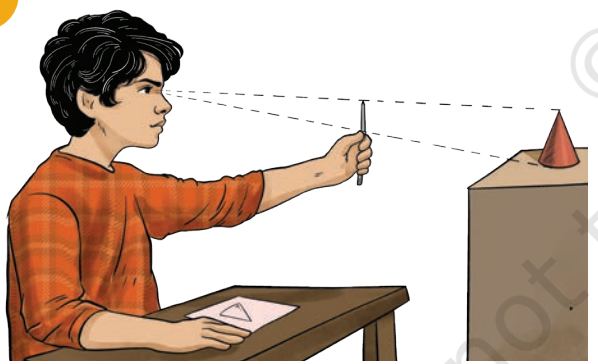

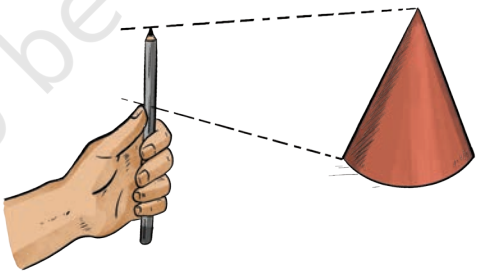

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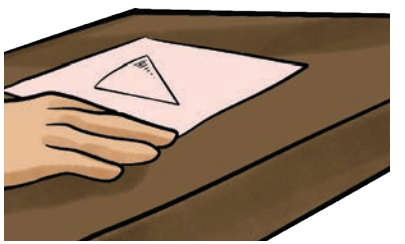

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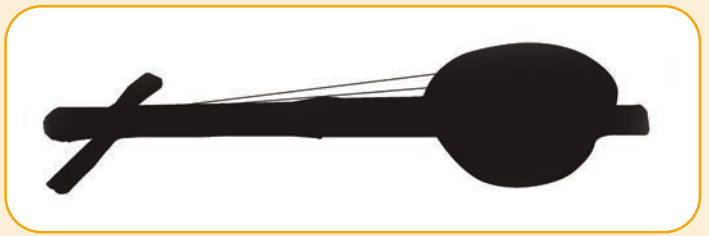
MAKE A SILHOUETTE OF YOUR OBJECT



Silhouette

Take an A5 paper and a pencil.

1. Draw the contour of the same object again or trace it from the first contour drawing.
2. Colour inside the contour to make it look flat.
3. Use a different colour to fill the negative space around the object.

Optional: On another A5 sheet, make an inverse image of the silhouette by switching the colours of the positive and negative spaces.

Cross-hatching

Stippling

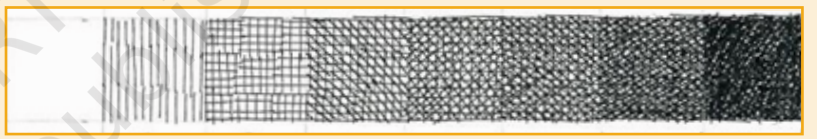
SHADING YOUR OBJECT

Draw your object and make it appear three-dimensional using these two shading techniques:

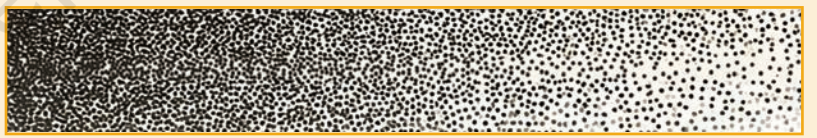
1. Cross-hatching is a shading technique that uses criss-cross lines.

   Closely overlap lines in different directions to create darker tones.

   Loosely overlap lines to create lighter tones.



Cross-hatching



Stippling

2. Stippling is a shading technique that uses dots.

   Place the dots close to one another to create darker tones.

   Increase the space between dots to create lighter tones.

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Use a separate sheet of A5 paper for each technique.

Step 1: Take the same object you chose for making a silhouette and place it in front of you.

Step 2: Observe and draw its contour.

Step 3: Observe how light falls on the object.

Step 4: Create light and dark tones using cross-hatching technique.

Step 5: Complete your work and keep it aside.

Step 6: Take another A5 paper and draw the contour of the object.

Step 7: Create light and dark tones using stippling.

MAKE AN ICON OF YOUR OBJECT

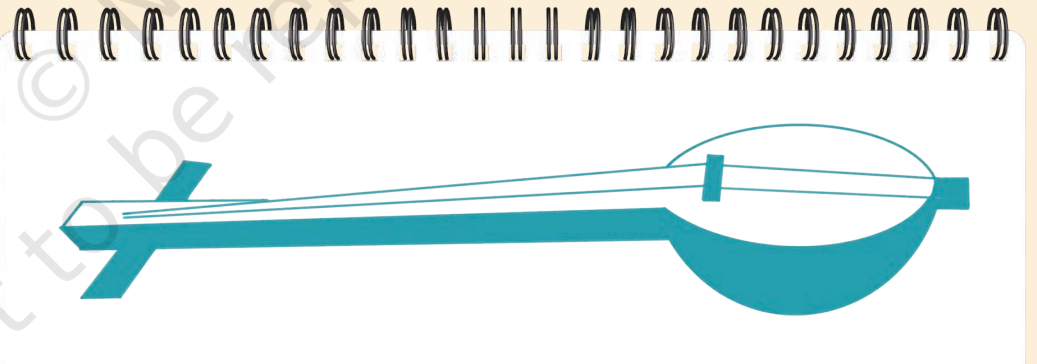
Gather your drawings—the contour, silhouettes, cross-hatching and stippling.

Which of these will you use to make an icon?

Remember that an icon is a simplified image. But it also needs to be identified quickly. It should, therefore, contain clear shapes and have only important details. Sometimes the silhouette of the object can be the icon.

Make your icon on an A5 sheet and complete it with colour.

It takes practice and keen observation to be able to make good icons. If you had to use your icon to communicate information, what would it be?



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ACTIVITY 15.3: ICONS FOR SIGNAGES

Signage informs us where a space is and what it is used for. In this activity, you will create signages using icons of objects for your school.

Step 1: Choose a space in your school such as the entrance, washrooms, play area, a space for eating meals, library, a space to keep your bags, shoes, and so on.

Step 2: Make a list of the objects that come to your mind when you think of this space.

Step 3: Choose the most important object in this space. For example, the door in an exit signage signifies its importance. If you have chosen two objects, try different ways of combining them to create one icon. For example, signage for a dining area can have a spoon and a fork; signage for an art room can have a palette and a brush.

Step 4: Remember that an icon is a simplified drawing that represents the object.

- Experiment with contours and sihouettes.
- Add only those details that characterise the object. Use only one colour.

Step 5: Create the icon in two or more ways.

Step 6: Choose the icon that expresses your purpose best and can be used as a signage for the chosen space. Create this icon on an A5 sheet.

Show the signage to your friends and ask them what they think about it.

Note: Think of the objects that you use regularly while creating icons. For example, you may not use a fork and spoon when you eat. So can you think of alternative icons to represent your food?

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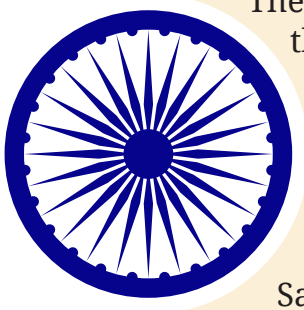
ACTIVITY 15.4: OBJECTS AS SYMBOLS

You have seen that images of objects are created for various purposes. These could be signages for spaces or icons in your surroundings. Objects also become symbols.

Symbols have a deeper meaning and represent ideas or emotions. They may not directly relate to the visual they represent.



The *Dharma Chakra* forms the centre of our national flag. It is a navy blue wheel with 24 spokes.

It is a depiction of the 'wheel of the law' taken from the Lion Capital of Sarnath made in the 3rd century BCE by the Mauryan Emperor Ashoka.

- Blue represents the sky and ocean.
- Wheel represents progress.
- The spokes represent 24 hours of the day.

The symbol of the round spectacles in this logo of *Swachhata Abhiyan* represents Mahatma Gandhi. The bridge of the spectacles is the national tricolour. It signifies the entire nation uniting to achieve the vision of Mahatma Gandhi for a clean India.

Everyday objects like spectacles and a wheel. These become powerful symbols when their meaning is accepted to represent larger ideas. Can you think of other objects that are used as symbols?

Look at the logos of companies, institutions and political parties where you see objects used as symbols. What meanings do they symbolise?

IS THERE A DIFFERENCE BETWEEN ICONS AND SYMBOLS?

Remember that symbols have a deeper meaning.

Icons can also be symbols if they are given more meanings. Symbols need not resemble what they stand for.

For example, Indians can associate round spectacles with Mahatma Gandhi, his values and work. People who cannot make that connection may simply see it as a pair of spectacles.

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MATCH THE ILLUSTRATIONS WITH THE TERMINOLOGY

Silhouette

Stencil

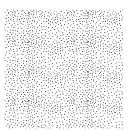
Cross-hatching

Stippling

Icon

Signage

Symbol



PEER ASSESSMENT

Look at the signages created by your peers. Write a few lines on these points:

1. Are there any icons in the signage? Describe them.

2. Is the information on the signage clear and easy to understand?

3. What two qualities did you like about the signage?

4. What do you think can be improved in its design?

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ASSESSMENT

CHAPTER 15: OBJECTS IN ICONS AND SYMBOLS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Observes objects carefully and tries to draw them exactly like they look		
2	2.2	Creates own icons that depict familiar objects		
2	2.2	Describes the meanings conveyed by familiar icons, symbols and logos		
3	3.1	Identifies the positive and negative spaces in icons and symbols		
3	3.1	Applies various rendering techniques to show light, shade and shadows in an artwork		
3	3.2	Designs, creates and displays own signages		

Teacher's Comments and Student's Observations

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16 NATURE'S PALETTE

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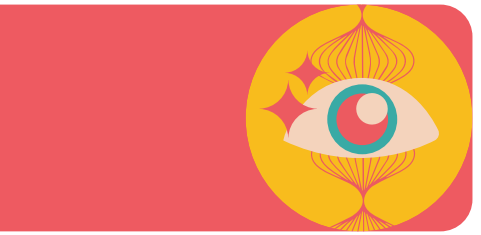
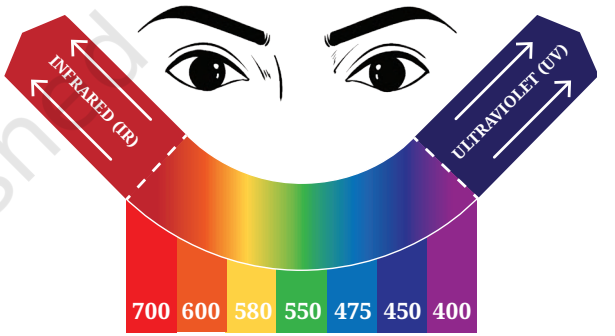


Nature showers us with colour every day. A rainbow displays the entire range of colours the human eye can see.

Colours are visible because of light. When light changes, the appearance of colours also changes. A bright red tomato may look dull and dark in a dimly lit room. When there is too much light, everything appears white. When there is no light, everything appears black. In visual art, such effects of light are shown by creating tints, shades and tones of colour.

Colour is an important element of visual art. With regular practice, you will improve your techniques of making, mixing and working with colours. You will learn to use the colour wheel not only for your work, but also to appreciate other artworks.



The colour spectrum visible to the human eye

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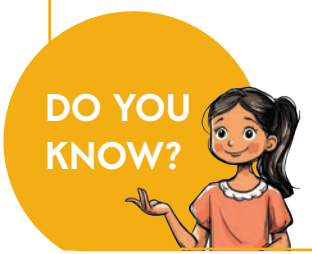
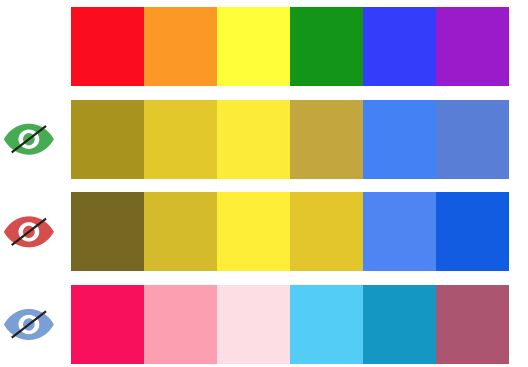
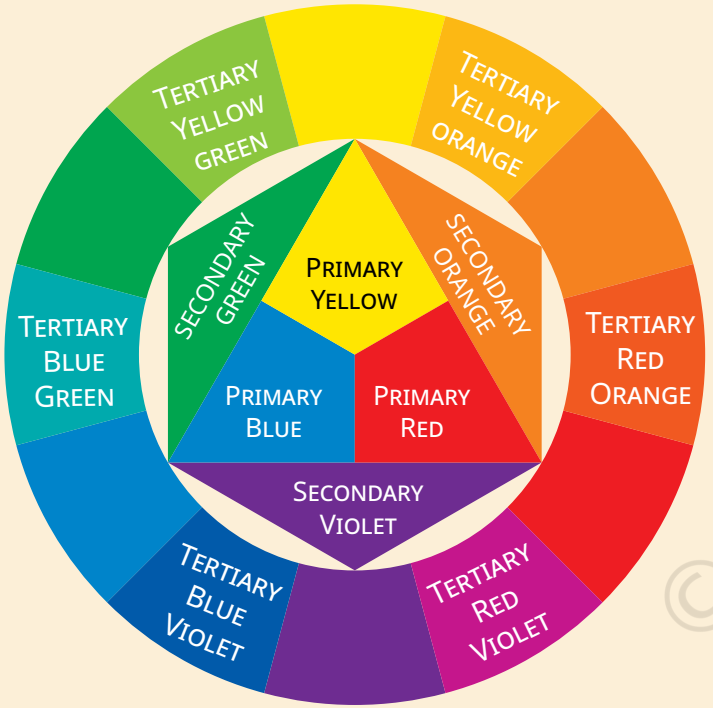
Not all people see colours the same way. It is important to be sensitive to how each person sees colour. Those who have colour vision impairment, commonly called colour blindness, see a few colours differently. Red may appear brown or they may find it difficult to differentiate between blue and green. There are many visual artists and designers with vision impairment of various kinds. They have excelled in their careers by finding creative solutions to work with their impairments.





Colour range visible to people with varying colour vision impairments

ACTIVITY 16.1: EXTEND THE COLOUR WHEEL



Look at the colour wheel here. In the centre, you find three **primary colours** — yellow, red and blue. These cannot be made by mixing any other colours.

Yellow + Red = Orange

Red + Blue = Purple

Blue + Yellow = Green

Mixing each pair of primary colours produces a **secondary colour.**

Now, you will learn to make **tertiary colours.** These are formed by mixing any secondary colour with one of its primary colours. For example, green is a secondary colour that is made by mixing yellow and blue (primary colours).

The tertiary colours made from green are:

Green + Yellow = Yellow Green

Green + Blue = Blue Green

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Look at the colour wheel and write the names of the other tertiary colours. Mention the colours that are mixed to make them.

Paint or paste swatches of tertiary colours in the box.

---------- + ---------- = ----------

---------- + ---------- = ----------

---------- + ---------- = ----------

---------- + ---------- = ----------

MAKE A COLOUR WHEEL

Materials: Watercolours or poster colours are more suitable for this activity. However, you can also experiment with other dry mediums like crayons, colour pencil, colour powder, etc.

Step 1: Design your colour wheel to clearly demarcate the primary, secondary and tertiary colours.

Step 2: Mix your colours using only red, blue and yellow to make all the other colours. This is the most important step.

Step 3: Look at the image on the previous page for reference. Paint the colours in appropriate sections. Use a variety of strokes, patches, dots or any other pattern you like.

Step 4: Display your complete colour wheel and keep it handy for other activities, you will be doing soon.

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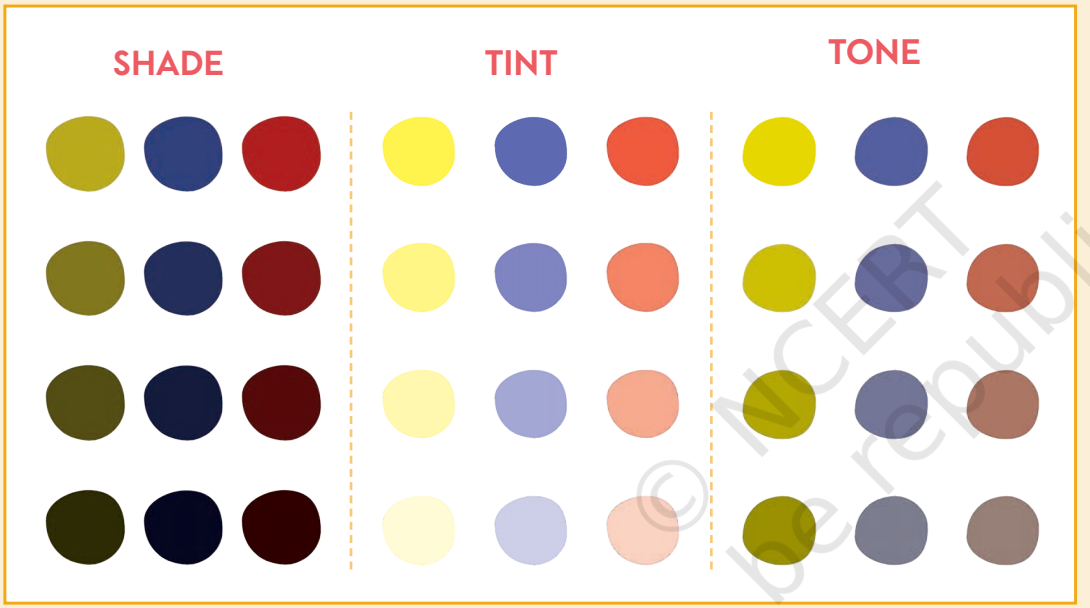
ACTIVITY 16.2: MAKE COLOUR TONES

You have learnt to create light and shade using cross-hatching and stippling. Let us practise creating light and shade with colour.



TECHNICAL TIP

While using paints, it is important to change the water in your bowl and rinse your brush well, after mixing each colour. This will help you get the right tints, shades and tones you want.

MAKE TINTS AND SHADES OF ANY TWO COLOURS

- Create at least four gradations of tints and shades.
- Begin by mixing small quantities of black or white to the colour.
- Increase the quantity of black or white for each gradation.

MAKE TONES OF THE CHOSEN TWO COLOURS

Tones are produced by mixing a colour with grey. But how do you make grey?

- Mix black and white to make grey.
- Mix this grey with other colours to make their tones.
- Try to get four tonal gradations.

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ACTIVITY 16.3: PLANT STUDY IN COLOUR

Plants change form and colour as they grow through different seasons. Fruits and vegetables are often green when they are raw and change colours as they ripen. Let us create artistic studies of plants to understand colours better.

STUDY A PLANT THROUGH DRAWING

Step 1: Select a stem with a few leaves or a single flower (in any stage of its life).

Step 2: Place it in front of you and do not disturb its position.

Step 3: Sit at least two feet away and observe its shapes and the space around it.

Step 4: Using light lines, make quick drawings from two different angles.

Step 5: Next, choose one of the angles that you tried and start another drawing.

Step 6: Cover the maximum space on your paper and draw slowly to capture the details.

Step 7: Complete the drawing and keep it ready to start colouring.

ADD COLOUR TO YOUR PLANT STUDY

Step 1: Choose any medium for colouring such as crayons, colour pencils, pastels, watercolour and poster colour.

Step 2: Observe the colours on the plant and find the right shades, tints or tones from the colour wheel.

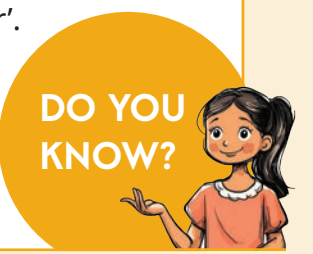
Step 3: Mix the required colours, and show light, shade and shadows in your artwork.

Step 4: Complete your artwork and have a class display.

SELF-ASSESSMENT

1. How many sketches did you make?
2. What were you able to do well?
3. Write about the challenges you faced and the improvements you would like to see in your work.

This botanical illustration is from a book called *Hortus Malabaricus.* It means 'Garden of Malabar'. This book has recorded thousands of medicinal plants found in the Malabar coast of India during the 17th century.



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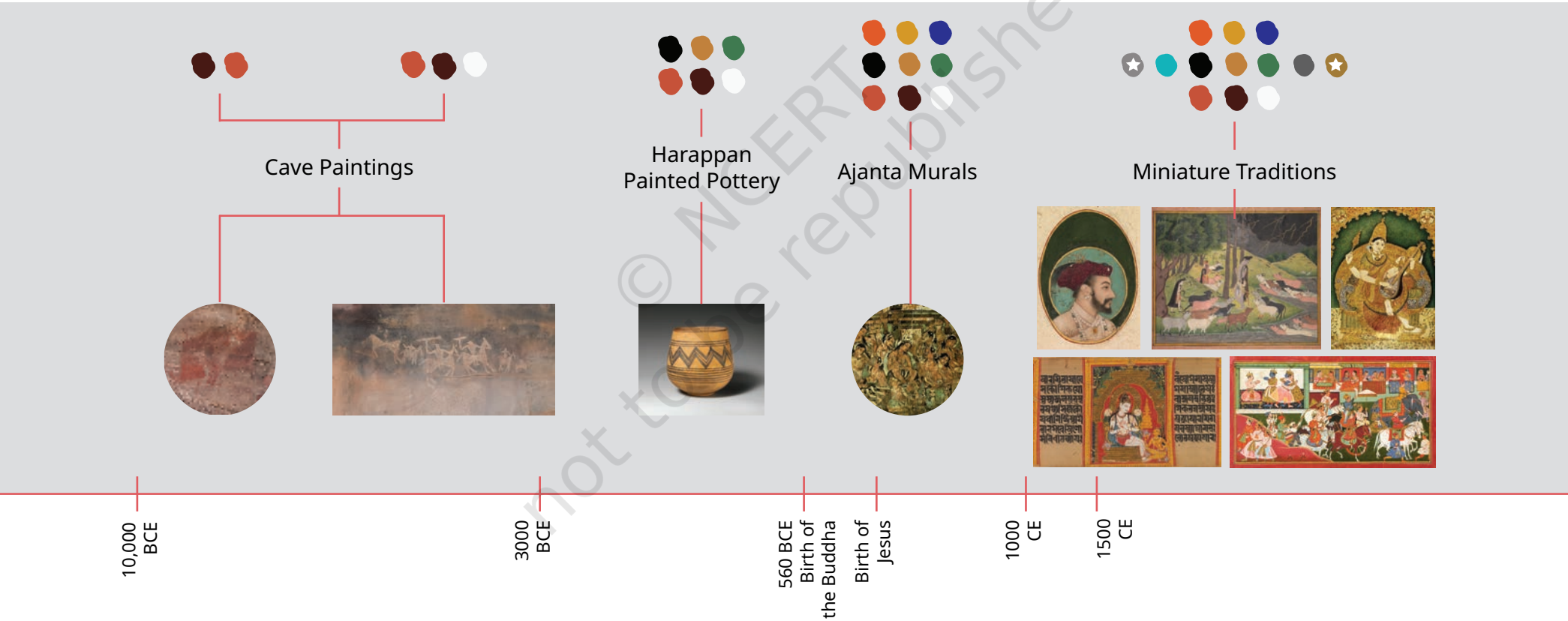
COLOURS IN MINIATURE PAINTINGS

You might be aware that paintings can be made on a variety of surfaces such as rocks, walls, clay, palm leaf, paper, fabric, wood, metal, glass, rubber and other synthetic plastics that are available today.

Natural colours and pigments for artwork are sourced from soil, minerals and plants, that are extracted in many ways. Colours fade and disappear over time if they are exposed to excessive light, moisture and touch of various living organisms.

This timeline shows important phases in Indian painting and the evolution of colour over time.



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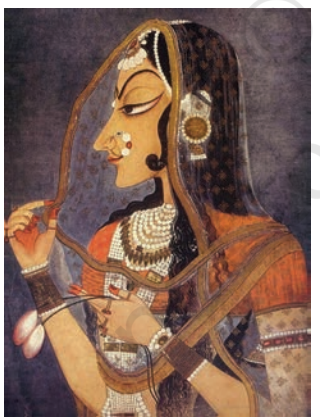
Miniature paintings are of many styles and are generally small in size. In India, these were initially done on **palm leaves**. From the 12th century CE, artists began to use paper as the base for miniature paintings. Their themes included religious texts, mythology, nature, portraiture and court life.

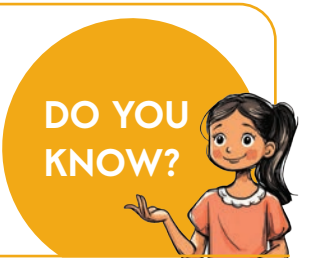
Palm leaf manuscript

Mughal miniature



Kishangarh miniature

The word 'miniature' originates from '*minium*', a red-coloured pigment that was used to draw outlines and write text in medieval manuscripts.



The table below tells you about the source of some of the colours used in miniatures. These were processed and mixed with gum extracted from the Babul tree to act as a binder.

COLOUR	SOURCE
Bright red	*Sindhoor* or vermillion
Earthy red	*Geru* or red clay
Yellow	Yellow stone or cow urine
Green	Malachite (copper carbonate)
Blue	Lapis lazuli/Indigo
Black	Carbon
White	*Khariya* or white clay

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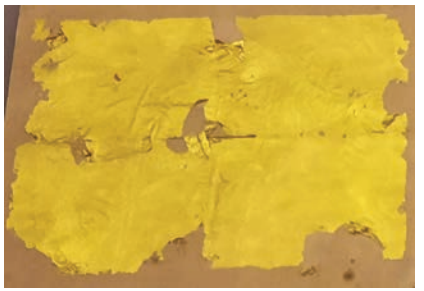
Gold and silver were also used in miniature paintings. Gold and silver are hammered into very thin sheets known as gold leaf and silver leaf. These are used in paintings and other crafts.



They used brushes made of soft hair from the fur or hair of animals such as camels, goats, cows, and hair from the tails of rats, squirrels and mongoose.

Natural colours used in miniature painting

CARE FOR ART MATERIALS AND TOOLS

It is important to take care of the space we work in, as well as the materials and tools we use for artwork.

- Always clean your brushes, palettes and other tools thoroughly with soap after every use.
- Close paint tubes, bottles, sketch pens and markers with their caps, to prevent colour from drying.
- Store all materials in an organised way so that they can be easily found and used by others too.

Brushes used in miniature painting

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ACTIVITY 16.4: DECODE THE PALETTE OF A MINIATURE

Observe this Rajasthani miniature painting from the 18th century. The three people you see in the lush green landscape are the musician Tansen, his *guru* Swami Haridas and the Mughal emperor Akbar.

Discuss the points given below.

1. What is happening in this painting?
2. Can you guess the time and season?
3. What moods or feelings do you experience?
4. Analyse different shades of green you see here using the colour wheel.
5. Where is the biggest tree placed? Why do you think the artist did that?
6. Observe the patterns on the leaves and the fine lines of the clouds. What other details do you see in the painting?

Write a short paragraph on all that you have learnt about miniatures.

Swami Haridasa with Tansen and Akbar at Vrindavana, 1700–1760 CE, miniature painting from Rajasthan

ASSESSMENT

Observe the details and recognise moods, emotions and seasons expressed through colours in any given artwork.

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ASSESSMENT

CHAPTER 16: NATURE'S PALETTE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Observes, draws and colours any chosen part of a plant in detail		
2	2.2	Recognises moods, emotions and seasons expressed through colours in artwork		
3	3.1	Practises colour exercises to create the colour wheel, colour tints, shades and tones		

Teacher's Comments and Student's Observations

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17 HOW YOU FEEL...

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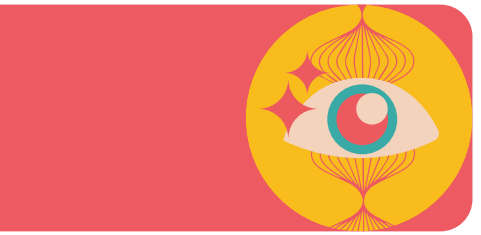

In this chapter, you will study many aspects of the human body and facial expressions.

You will discover hidden ratios and proportions as you learn to draw faces and depict emotions.

You will travel through time to explore a rock-cut sculpture in Mahabalipuram.

You will learn to make clay reliefs depicting facial expressions.

Finally, you will examine the stereotypes that exist in popular culture and create artwork that shows them in new ways.

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ACTIVITY 17.1: ACT AND GUESS

You have learnt about *navarasa* in theatre and dance. Let us play a game with facial expressions based on the same.

Step 1: Make teams and use the prompts provided in the box.

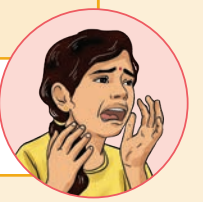
Step 2: One person from each team will enact a prompt.

Step 3: The others will observe their body movements and facial expressions.

Can you guess the prompt they are enacting?

Your expressions when ...

Your family/ friends hug you	You have worked hard and got rewarded/not got what you wanted	You meet someone who you are very fond of	Someone speaks harshly to you/stops speaking to you
You receive help or support from someone	When an insect or an animal suddenly comes in front of you	You have helped someone succeed	You have found/ discovered something new
You spend time with animals/ plants	You laugh at/ridicule others	When you sing, dance or play an instrument	Others laugh at/ridicule you



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ACTIVITY 17.2: PROPORTIONS OF THE HUMAN HEAD

What makes a baby's face appear different from an adult's face?

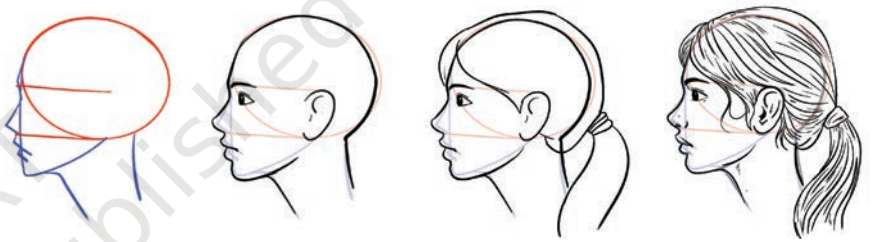
It is the proportion.

See the image and analyse how the proportions change as a person grows.

MATH IN ART

Look at the pictures and write their facial proportions in mathematical expressions as fractions or ratios! Take your math teacher's help.

Draw a face using the guidelines for proportion. Use the same proportions to draw the head in different angles.

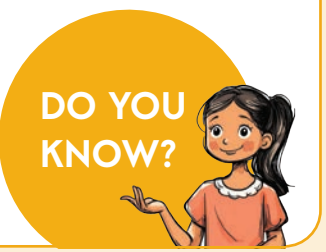


You can use your index finger to measure various parts of your face.

Measure the length of your nose and use the same to measure your ears, eyes, forehead, etc.

Here are some interesting things that you will discover:

- The space between two eyes is another eye.
- The ears are positioned between the level of your eyebrows and the tip of your nose.



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ACTIVITY 17.3: DRAWING FACIAL EXPRESSIONS

Step 1: Ask your friends to pose for a few minutes in different expressions. They can show a funny face, sad face, laughing face, worried face, etc. Observe how the eyes, eyebrows, mouth and jawline change for each expression.

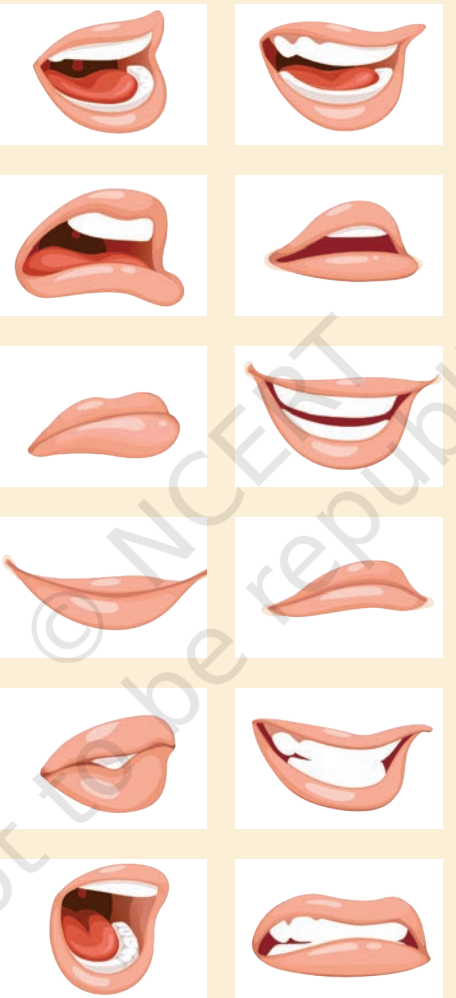
Step 2: Draw four to five faces while paying attention to the proportions.

Step 3: Modify the eyes, eyebrows and mouth to create different facial expressions.

Step 4: Have fun creating your own emojis.

ASSESSMENT

1. Observe and depict the ratios and proportions of the human head.
2. Depict a variety of facial expressions to express emotions.



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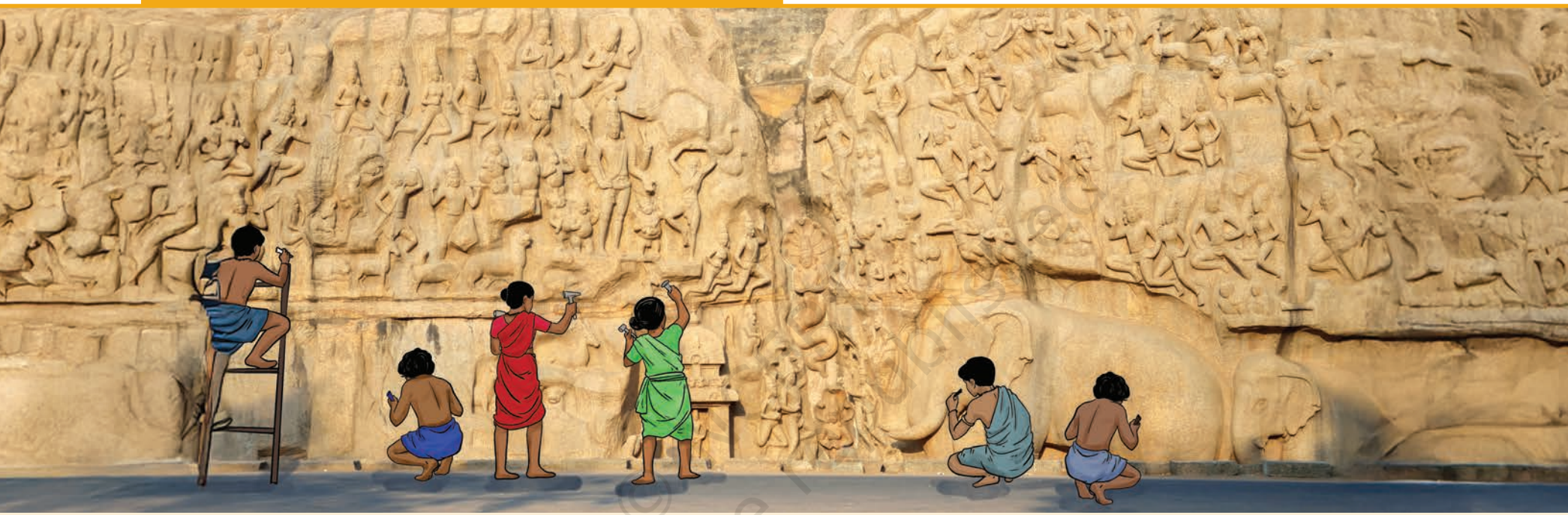
ACTIVITY 17.4: LET US TRAVEL BACK IN TIME!



Imagine you have entered a time machine and have been transported to 8th century CE. You find yourself in front of this massive **rock-cut temple sculpture** at Mahabalipuram, Tamil Nadu.

You see the sculptors at work. They tell you that they are carving the 'Descent of Ganga'. Some others tell you the story of 'Arjuna's Penance'.

As you watch them work, you imagine the river flows down the cleft between the two boulders and all life gathering around the river. The sculpture brings alive the stories and myths celebrating life around water. Although some figures can be seen very clearly, others look unfinished. Each scene draws you in and you see more.

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FACES IN RELIEF USING CLAY

Swishhhh!... The time machine snapped back to the 21st century and you have this book in your hand.

The sculptures in the Shore temple of Mahabalipuram have eroded over time. You see various body movements and props in the hands of people carved on this rock. The characters can be identified, however, the facial expressions are not clear.

Kinnaras — Half-human and half-bird/animal

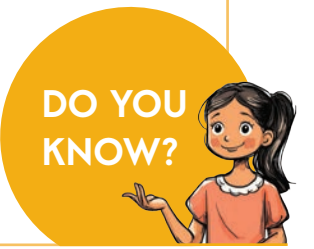
Gandharvas — Celestial singers, musicians or dancers

Yakshas — Dwarves

A sage sitting near the shrine

Sage Bhagirath, also identified as Arjuna

A relief is a sculpture which stays connected to its base. Its back is usually flat or not sculpted.



Look at the pictures carefully. Locate the same characters in the bigger picture on the previous page.

Since you have learnt to draw facial expressions, reimagine their faces.

Sketch each face with expressions on separate sheets of 15 cm × 15 cm size.

After completing your drawings, choose one, cut it out and keep it ready for your clay relief.

FIELD TRIP

Visit a heritage monument that has sculptures. Observe the body postures, expressions and emotions they show. Make drawings as you study these.

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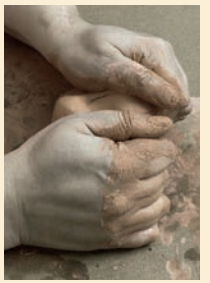
PROCESS OF MAKING RELIEF IN CLAY

1. Take some natural clay. If it is dry, you need to soak it in some water for a day so that it becomes soft and moist.

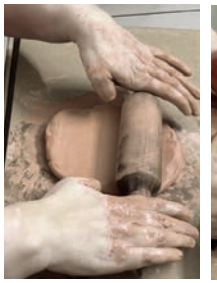
2. Knead your clay (just like you knead dough), and remove stones, pebbles and other impurities in the process.



3. Your clay should be of a suitable consistency to work with. Too much water will make it sticky and too little water will make it crack.

4. Make a ball with the clay and flatten it with your palm.

5. Roll it smoothly using a rolling pin to create a slab of approximately 15 cm length, 15 cm width and 3 cm height.



6. For modelling, use tools made of clay, or experiment with blunt kitchen cutlery like spoons, butter knives, icecream sticks, etc.

7. With a pointed tool, gently trace your paper cut out onto the slab.

8. Start removing a thin layer of clay from the background, so that the surface of the face looks raised.

9. Gather the clay that you have removed in the shape of a ball and keep it moist.

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10 Add this clay to build facial features like the forehead, eyebrows, eyelids, eyes, cheeks, nose, mouth, chin, etc.

11 Moisten your slab by sprinkling water lightly every now and then.

12 Use your tools to refine the features, add textures and create expressions that you want on the face.

13 Complete your work and make a hole on the top of the slab with a pencil. This will help you hang your relief.

14 Allow it to dry for a few days.

Optional: You can paint your clay relief after it is completely dry.

TECHNICAL TIP

Different clay parts can be joined by making the clay into a smooth paste called **slip**.

Marks are made on the desired area to make the surface rough. Slip is applied (which acts like a glue) and the other part is joined.

Reflect on your process and respond to these questions below.

1. Did your artwork develop cracks during the process?

2. What could the reasons be?

Clay slip

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ACTIVITY 17.5: EVERYBODY HAS A BEAUTIFUL STORY

The 'Descent of Ganga' shows a wide variety of people with different body types. Look at how people have been depicted in different styles of painting.

Look at people with various body types around you—short, tall, thin, fat, dark-skinned, light-skinned, bald, hairy, hunched, etc. Observe your own body. What thoughts run through your mind?

A stereotype is a widely accepted idea, generalising a person, place or community. It is not factual. Discuss common assumptions that are made about body types, promoting certain stereotypes.

For example, it is assumed that a person with a large body cannot run fast or a person with a slender body is weak or that one skin colour is more beautiful than another.

The images we see in magazines, hoardings, films, videos and social media influence the way we think about our bodies. Gather more examples of body stereotypes. You may find these in advertisements, story illustrations, videos, films, etc.

Note down your thoughts. Create sketches of your own version that challenge the stereotypes you come across.

Mughal portrait

Dancer in a Jain manuscript

Bengal patachitra

Warli painting

Galaxy of musicians by Raja Ravi Varma

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ASSESSMENT

CHAPTER 17: HOW YOU FEEL				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Observes and depicts the ratios and proportions of the human head		
1	1.1	Depicts a variety of facial expressions to express their emotions and experiences		
2	2.1	Recognises stereotypes in representing the body and creates alternatives in artwork		
2	2.2	Recognises *navarasas* and emotions seen in Indian sculptures		
3	3.2	Makes a clay relief using appropriate tools and techniques (rolling, coiling, pinching, patting, scooping, making a slab, using slip, etc.)		

Teacher's Comments and Student's Observations

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18 TEXTILES AND TRADITIONS

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Just like you use a pencil and paper to create pictures, artists use cloth, thread and needle to create artwork.

Indian textiles are known for a variety of **motifs**, each having symbolic meanings of their own. Motifs are decorative images that usually repeat and form patterns. They vary from region to region and are seen in many fabrics worn today.

Explore some of the motifs and their meanings here, before you proceed to other activities in this chapter. Learn a few basic skills and techniques to create your own textile artwork.

Patchwork quilt

DOTS AND CIRCLES
Wholeness and one's energy

LINES
Movement and progress

MANGO (PAISLEY)
Fertility, life and eternity

PARROT
Truth, knowledge and love

PEACOCK
Royalty, immortality

Notice the elements of art in these motifs.

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THREADING STORIES

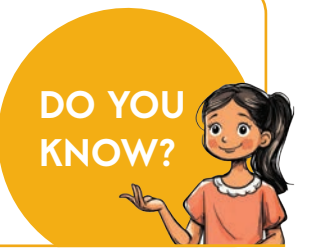
Dhaaga and Soodi had an argument one day. Dhaaga wanted the curtain open and Soodi wanted it shut. The curtain was being pushed around and it finally screamed,

"Stop it! Both of you!"

Hearing the curtain speak, Dhaaga and Soodi froze!

"Look what you have done! You have hurt me and now I have a tear...", the curtain said. Dhaaga and Soodi went closer and looked at the damaged curtain.

Thread is called *Dhaaga* in Hindi. Needle is called *Soodi* in Telugu. What are they called in the languages you know? Learn what these are called in other Indian languages!



The curtain continued to speak and told them the story of how it was made.

"When your *Aaji* passed away, your parents kept few of the special clothes she used to wear. I am the **patchwork** they created using pieces of fabric from her clothes.

Look at all the pieces that have been stitched together on my body. Each of these is from the clothes your Aaji wore. Here is a piece from the beautiful sweater she **knitted** herself. Next to it, is a piece from the yellow *saree* that had a big tea stain! Touch the design on it, your father took that stained portion and

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created this beautiful **embroidery** over it. Do you see the square window at the centre of this patchwork? It was made by a process called **crochet**. This piece was your *Aaji*'s favourite. Have you noticed the bottom edge of the patchwork? These are called **tassels**. You will see fine threads in it, arranged together and **knotted** in beautiful patterns. There are some loose threads even in my tear ...see? You can clearly see the warp and weft of the **weave**.

Remember, I am not just a curtain, I am a patchwork of stories. Each piece in me has its own story. They are all stitched together with many threads.

When threads start fighting among themselves like you both just did, what do you think will happen?"

Dhaaga and Soodi looked at each other and smiled, "Shall we repair the tear together?", Soodi asked Dhaaga. He agreed and they got busy. What would you do if you were Dhaaga or Soodi?

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ACTIVITY 18.1: FABRIC JOURNAL

Step 1: Look at the variety of objects in your home that are made of fibre or fabric.

Step 2: Collect a few samples from discarded clothes, bags, mats and rags. Visit a local tailor and ask them if they can spare small pieces of fabric of different thicknesses and textures.

Step 3: As you collect textile samples, remember to note down a few stories about each fabric. Note where you found it, who it might have belonged to, what kind of fibre it is made of and a few lines about the patterns you see.

Step 4: Plan the pages of your journal. Work in pairs gathering both your textile samples and stories. Discuss and identify the different materials you have managed to collect (cotton/silk/wool/jute, etc.).

You can choose to organise them by material, colour, texture or pattern. For example, plain coloured fabrics together, printed fabrics together, all cotton together, etc. Include your notes and stories to make your journal interesting.

Fabric samples collected by students

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ACTIVITY 18.2: EXPLORE EMBROIDERY TRADITIONS

Embroidery is the art of different kinds of stitches, patterns and needlework techniques on a fabric. There are several embroidery traditions in India. Some traditions also incorporate mirrors, beads and sequins into their designs.

Here are a few examples of embroidery traditions practised in different parts of India.

NAME OF EMBROIDERY	PLACE/REGION
Chikankari	Uttar Pradesh
Chamba Rumal	Himachal Pradesh
Kasuti	Karnataka
Toda	Tamil Nadu
Ahir	Gujarat
Kantha	West Bengal
Khneng	Meghalaya
Gota	Rajasthan
Kashida	Kashmir

What kind of embroidery have you seen on clothes and fabrics around you?

Find artists who embroider and talk to them about their art.

Chikankari

Ahir

Toda

INVITE LOCAL ARTISTS

Organise a workshop to introduce some basic skills and techniques to students, exposing them to various vocations for future.

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ACTIVITY 18.3: BASIC STITCHES IN EMBROIDERY

Embroidery can be done using simple materials and tools. If you have never tried embroidery before, start by learning the basic stitches.

Process

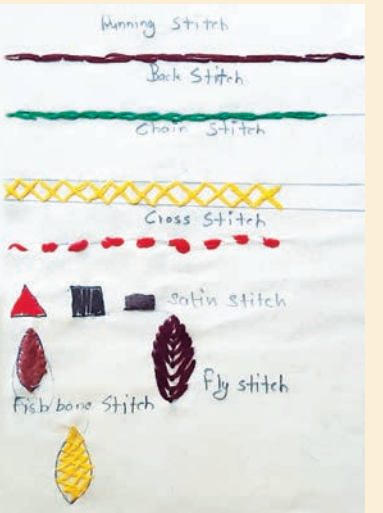
1. Take a thread that is approximately 50 cm in length.
2. Thread your needle and keep one of the ends short.
3. Make a knot at the end of the longer end.
4. Prepare your card sheet/cloth by marking lines and piercing holes with the needle (See the picture).
5. Start stitching and follow the pattern for each stitch.
6. At the end of your line or when your thread is about to finish, make a knot on the reverse side of your work and cut the thread.

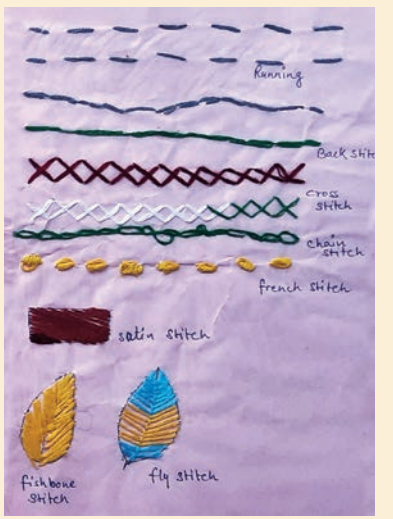
MATERIALS

Card paper, discarded invitation cards or thick drawing sheet (approximately 20 cm × 15 cm)

Medium-sized needle

Thread or wool





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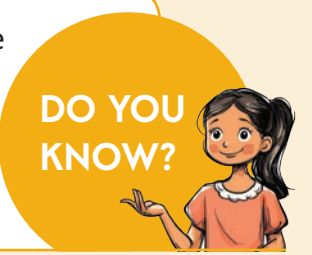
ACTIVITY 18.4: MAKE YOUR TEXTILE ARTWORK

Textile artworks need not be made only on a flat surface. They can be three-dimensional too. You might have seen attractive toys that are made of cloth, yarn or fibre. There are many well-known artists who have been inspired by textile arts and crafts traditions.

Look at the examples of artwork created by students like you. What kind of textile artwork would you like to make? You may find inspiration from your local textile traditions. It could be weaving, knitting, crochet, macramé, fabric toys, painting, printing, tie and dye, etc.

Artworks created by students

Some art museums today have textile artworks, which can be touched and enjoyed. These artworks can be experienced and enjoyed by visitors who are visually impaired.



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ASSESSMENT

CHAPTER 18: TEXTILES AND TRADITIONS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Gathers fabric samples from their surroundings and writes about them		
2	2.2	Identifies and draws common textile motifs seen in their culture and surroundings		
3	3.2	Creates a textile artwork using simple stitches or any other techniques		

Teacher's Comments and Student's Observations

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19 THE ART OF CALLIGRAPHY

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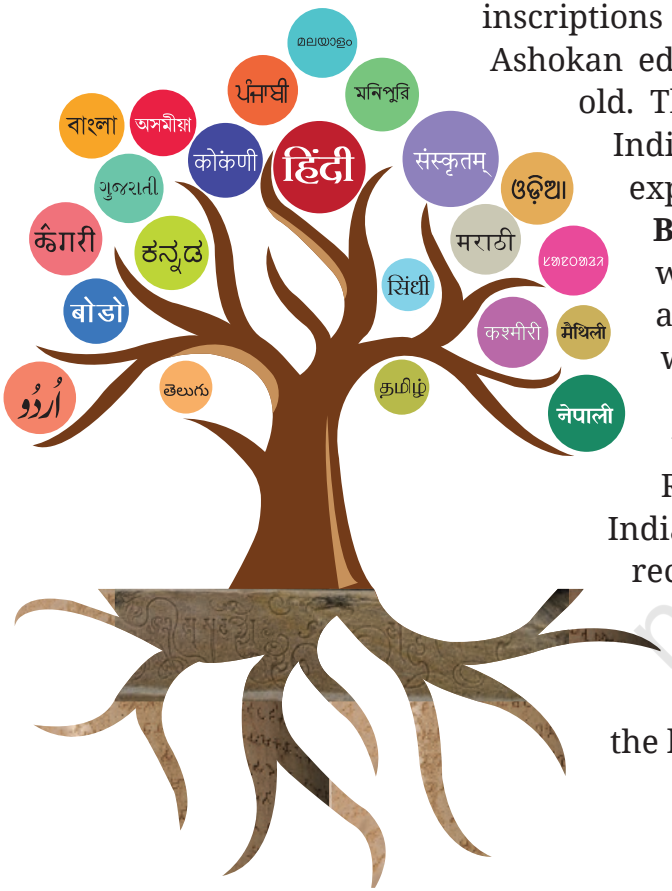
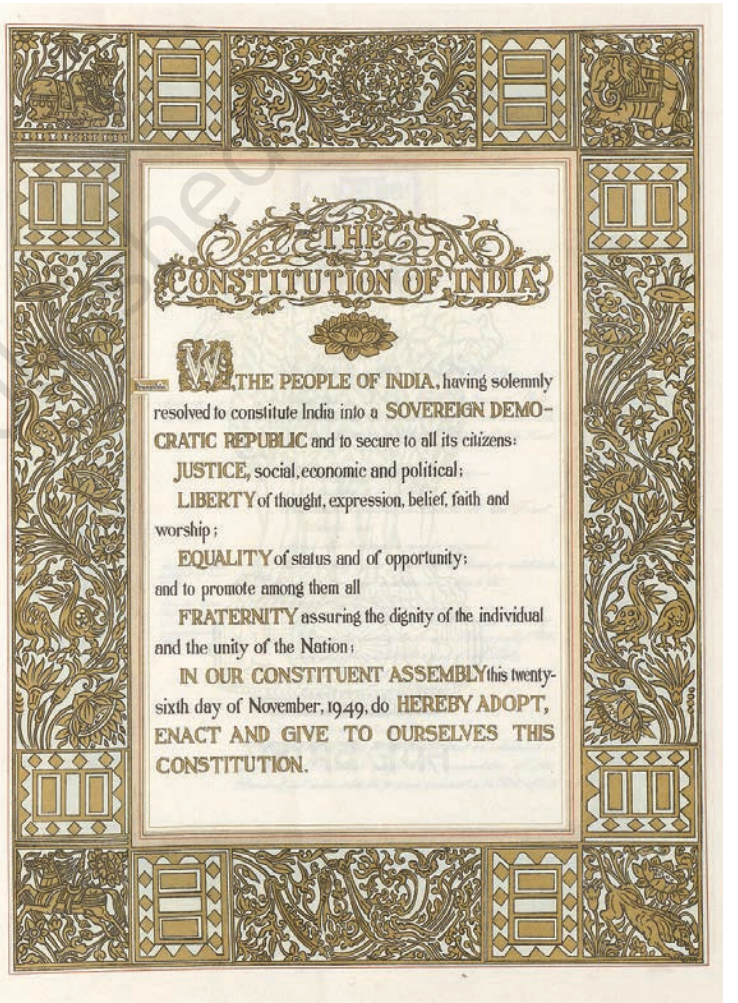


Scripts have the power to record people's languages and expressions.

India's writing systems can be traced from the 5000-year old Indus-Sarasvati civilisation. But the earliest decoded inscriptions in Brahmi script from the Ashokan edicts are almost 2300 years old. The original Constitution of India was handwritten by two expert calligraphers. **Prem Behari Narain Raizada** wrote the English version and **Vasant Krishan Vaidya** wrote it in Hindi. It was signed on 26 January 1950, the day we observe as Republic Day. Today, the Indian constitution officially recognises 22 languages. Look at the beautiful forms and variations in Indian scripts in the tree on the left.



THE CONSTITUTION OF INDIA

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a SOVEREIGN DEMOCRATIC REPUBLIC and to secure to all its citizens:

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the unity of the Nation;

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.

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You will learn and discover more about calligraphy in this chapter.

Letters are the smallest unit of any script. An unknown script looks like a string of small drawings. The letters we use today were all initially drawings, which evolved into pictograms and then into organised systems of writing.

Calligraphy in different scripts and languages

Calligraphy is much more than the art of writing letters to spell words. Artists pour emotions into each letter to create a variety of expressions. They spend a lot of time and effort in writing, inscribing and carving by hand. Each letter style has a purpose. In ancient manuscripts, letters were decorative and flowed with life. Some letters were creatively placed to look like a frame or picture. Today's newspapers use bold and clear letters to draw our attention and help readers read information quickly.

The materials and tools used in calligraphy include a variety of quills, brushes, nibs, inks and paints on surfaces like palm leaf, cloth, paper, and so on.

Calligraphy tools

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ACTIVITY 19.1: LOOKING AT LETTERS

Which letters can you find in the Indian Rupee symbol?

The symbol of the Indian rupee is derived from the letter ₹ from the word *Rupiah* in the Devanagari script. The top horizontal line also known as the *Shiro-Rekha* of the Devanagari script, gives it an Indian identity. Seen along with the second horizontal line, it represents the three bands of the tricolour of our Indian flag.

Just by playing around with lines and shapes of letters, you can enhance an idea.

Observe the 'Incredible India' logo. The exclamation mark in place of the letter 'I' makes it more expressive. What kind of letter play do you observe in the other logos? Discuss and note your observations.

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ACTIVITY 19.2: LETTER HUNT

Before digital technology, printing involved long processes. Visit a newspaper office or print studio to find out more about the printing processes.

Let us begin a treasure hunt activity using print material found in our surroundings.

Step 1: Collect a few newspapers, and printed material including invitation cards, food packaging material and old magazines.

Step 2: Discuss and write your thoughts about—

- How are the words or letters arranged?
- Why do you think the letters are printed in different colours and sizes?
- What do you find attractive in the style of letters or words?
- Which words on the printed material are most important? Why?

Step 3: Cut out words and letters of different sizes and styles.

Step 4: Work in groups to find similar letter styles. For example, decorative, bold, italic, thin, narrow, etc.

Step 5: Arrange and paste them on an A3-size paper by grouping similar letter styles.

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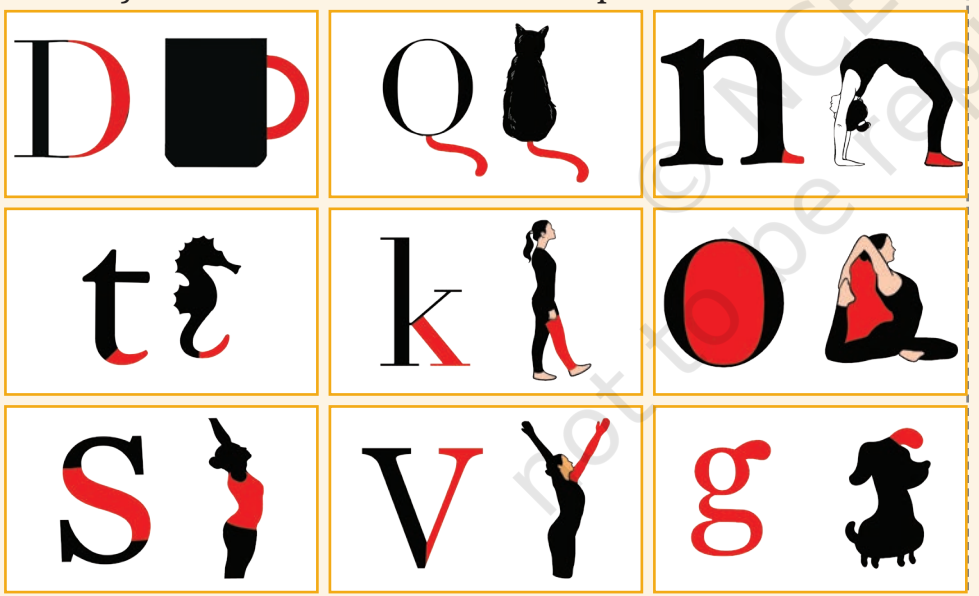
ACTIVITY 19.3: SIMILAR BUT DIFFERENT

Observe the table below. It shows different versions of the same letter.

A	a	A	A	a	a	A	A	A	a

Are you able to read the same letter written in so many ways?

This is similar to human or animal bodies. We have the same body parts, yet we look unique. Human anatomy is about the number of bones, muscles, joints, etc. Similarly, the anatomy of letters reveals the different parts of a letter.



Step 1: Choose a letter from any script you are familiar with.

Step 2: Take a sheet of paper and write the letter you have chosen in different ways.

Step 3: Start by writing letters freely. Use your non-dominant hand, and see the lines and shapes that are formed. Use different kinds of pens, pencils and other writing tools. Make the letters big and small.

Step 4: Take another sheet of paper. To structure the same letter, mark a baseline, top line and a middle line.

Step 5: Mark vertical lines to create a grid. This will help you estimate the width of each alphabet, as well as the space between each letter.

Step 6: Create five variations of the same letter. Use the guidelines to alter the height, width, angles and line-thickness of the letters to achieve different styles. Begin writing the letter, keeping in mind its anatomy.

Step 7: Share your work with your peers. Discuss how you wrote one letter in different ways.

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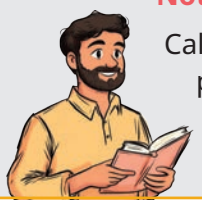
ACTIVITY 19.4: WRITING LIKE WE SPEAK

When you speak to people, you modulate your voice which creates a variation in the volume. Doing this conveys various emotions. For example, when you wish your friend "Happy Birthday!" you say it with excitement and joy, whereas when you say, "Get well soon", you say it calmly and show concern.

If we relate it to writing, it could be that a loud voice is written in big, bold letters, whereas softer voice is written in small letters.

Now, why don't you try to shape letters in a variety of ways to convey the meanings and emotions of words?

Look at the examples on the right side and try creating your own in a language or script that you are comfortable with.



Note to the Teacher

Calligraphy skills are used in a variety of professions and vocations — tattooing, graphic art, illustration, animation, and so on.

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ACTIVITY 19.5: CALLIGRAPHY IN POSTERS

ALL IN A NAME

Students working on calligraphy

A lot of thought goes into naming a newly born child, similarly, a lot of effort is put for titles of books, plays, films and awareness campaigns. Letter styles, types and fonts play an important role in promotional materials. Recall various posters you have seen. Discuss the different kinds of information they contain and the text arrangement in the poster layout. Apply your calligraphy skills to make a poster for a play or any other school event.

Step 1: Choose a name or title for your play or event.

Step 2: Decide the letter style, size and colours for the title. The way you style letters can give readers an insight into the nature of the event. If it is a play, you can convey whether the play is happy, sad or contains suspense.

Step 3: Mark the guidelines and margins while writing the text.

INFORMATION IN A POSTER

After finalising the letter style of the title, proceed to write other information on the poster like:

1. Date, time and venue;
2. Contact information, and
3. Names of people, organisations, institutions, performing troupes, etc.

For these, your letter styles should be clear and easily readable. Choose suitable sizes to indicate their importance and use guidelines while writing.

Add visuals and complete your poster for display.

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ASSESSMENT

CHAPTER 19: THE ART OF CALLIGRAPHY				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Writes letters and words in different styles to convey feelings and emotions		
2	2.2	Connects letter styles with personal ideas and emotions		
3	3.1	Experiments with different mediums and tools while doing calligraphy		
3	3.2	Identifies and copies from familiar lettering styles while making their artwork		
3	3.2	Cautious towards margins, alignment and spacing in calligraphy projects		

Teacher's Comments and Student's Observations

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SUMMATIVE ASSESSMENT

	Activity for Assessment (Example)	Criteria for Assessment
Individual	Self-portrait with object or word ❖ Draw a portrait of yourself with any facial expression ❖ Choose an object or word that you think symbolises your personality and include it in your artwork. ❖ Apply rendering and lettering techniques, and complete your artwork with colours	Pays attention to ❖ Ratios and proportions ❖ Facial expressions ❖ Margins, alignment and spacing in lettering ❖ Colour and tonal variations
Group	❖ Make a rag doll or fabric toy using unwanted pieces of cloth or any variety of fibre	❖ Tries out new ideas and takes suggestions ❖ Plans the sequence of tasks and makes preparatory sketches ❖ Chooses suitable materials and tools, and uses them carefully

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Teacher's Comments and Student's Observations

Doodles and Notes

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20 INTEGRATION OF ALL ART FORMS — SCULPTURES COME ALIVE!

0779CH20

Art is a powerful language that speaks to your mind and heart. What you feel and experience during a concert or while viewing a painting is something that cannot be put in words. Now, imagine all these art forms that you have learnt, coming together to give one unique experience! You are about to try doing that here!

ACTIVITY 20.1: STORIES IN STONE

The objective of this activity is to inspire creativity and collaboration by using ancient sculptures as a starting point to build a story, and then bringing it to life through performance with music, movement and dialogue.

1. **Preparation**

   - Look at all the pictures of sculptures and stone carving in the book. It is there in all the four sections. You can also find more pictures from the ones found around you or

Carved wall inside the 7th century temples in Pattadakal, UNESCO World Heritage Site

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from the places to where you have travelled (these could include depictions of gods, dancers, warriors, animals or everyday life scenes).

- You can also discuss with your social science teacher to provide more pictures of sculptures that could be used in the story.

2. **Story Creation**

- Make small groups (4–6 students).
- Each group carefully examines the sculptures, and imagine the lives, emotions and actions of the figures depicted.
- With help from your teacher, create a story that connects the sculptures in a meaningful way. For example:
  - A heroic adventure of a warrior statue.
  - A festival scene featuring dancers and musicians.
  - A divine story featuring gods and mythical creatures.
  - A simple tale from the life of common people.
- Arrange the pictures in the order of how the story progresses, so it makes sense when you

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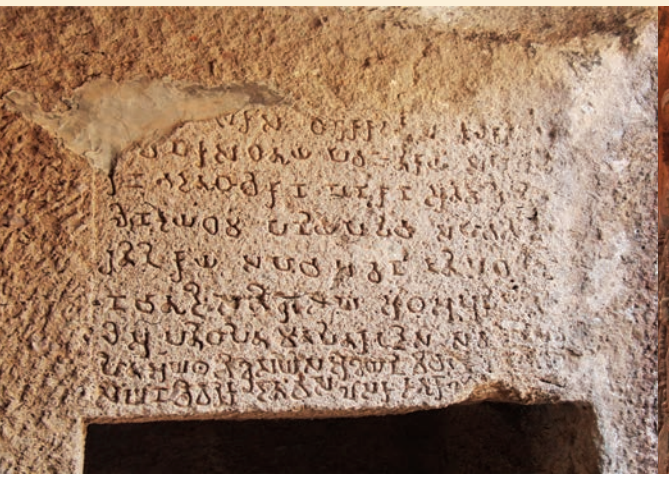

Rock cut Buddha era cave in Mumbai

Ganesh sculpture, 12th century, Halebidu

Mahabalipuram, Tamil Nadu

Vijayanagara Empire, Hampi, Karnataka

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Chola Temples at Darasuram, Tamil Nadu

Temple wall, South India

Thilluvaluvar, Sculpture of Kanyakumari

Temple, Chhattisgarh

look at it (almost like a comic strip but with sculptures!). Make it as creative and unique as possible.

3. **Incorporating Art Forms**

- **Visual art** — Imagine the parts of the story which don't have pictures and make your own drawings to connect and express the story. Recall the familiar visual storytelling traditions that you have learnt about in this book like *Phad* or *Patachitra*. Take inspiration from these and create your own visual narrative. Think about the variety of materials and techniques you can use to express your story.
- **Movement** — Include dance or body movements and gestures to represent the *hastas* and postures of the sculptures.
- **Dialogue** — Write short dialogues or monologues for the characters inspired by the expressions or postures in the sculptures. This should help in taking the story forward.
- **Music/Songs** — Add traditional music or create simple songs that fit the story. You can clap, hum or use available instruments to create rhythm.

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Gangaikondacholisvaram Temple, Gangaikonda Cholapuram

Brihadeeswarar Temple, Thanjavur, Tamil Nadu

Qutub Minar, New Delhi

Sanchi, Buddhist Stupa, Madhya Pradesh

- **Folk storytelling**—Try incorporating one of the styles of storytelling that you have studied in this book, like *Phad* storytelling or *Harikathe* or any other local form that you have seen.

4. Rehearsal and Practice

- Each group is given time to rehearse their story, incorporating movement, music and dialogue.
- You can be creative by adding interesting parts to the story, but remember to keep the story clear and focused.

5. Presentation and reflection

- Each group performs their story for the class. The audience (the rest of the class that is watching) can discuss how the sculptures inspired the characters, movements and actions.
- After the performances, facilitate a discussion:
  - What stories did the sculptures inspire?
  - How did music, movement and dialogue enhance the story?

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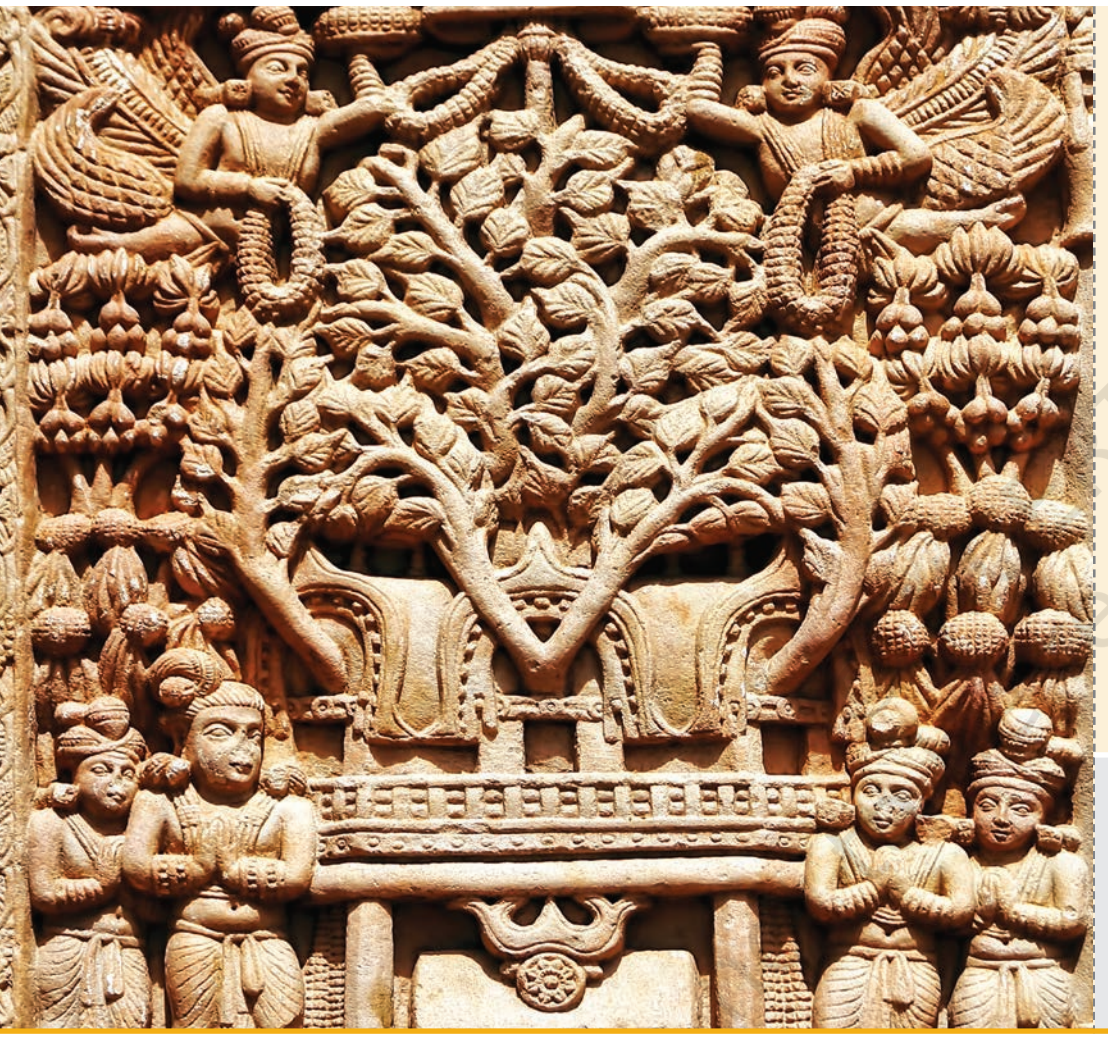

Jataka Tales, Sanchi Stupa, Madhya Pradesh

- What emotions or messages did the sculptures convey through the performance?

Outcome

This activity helps students connect with India's rich heritage of temple art while encouraging teamwork, storytelling and creativity. By integrating music, movement and dialogue, they learn to bring history to life in an engaging and imaginative way.

Note to the Teacher: Though this is presented here as an activity to be in the classroom, the story performances can be presented in front of the school audience or in the assembly to motivate the children.

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